

Music Educators Journal

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Editorial Board: Edward B. Birge, Chairman; Samuel T. Burns, Charles M. Dennis, Karl W. Gehrke, Archie N. Jones, James L. Mursell, Paul J. Weaver, Grace V. Wilson

SIGNIFICANT EVENTS

United States Constitution Sesquicentennial

MUSIC played an important role in our early life as a nation, and it will have a featured part on all programs celebrating the United States Constitution Sesquicentennial—September 17, 1937-April 30, 1939. This nineteen-month period of celebration commemorates three important events: (1) The formation of the Constitution, (2) its ratification, (3) the inauguration of George Washington as first president.

"Music Associated with the Period of the Formation of the Constitution and the Inauguration of George Washington" is an informative thirty-five-page book (9 x 12 in size), which provides authentic data for use in building programs based on the Sesquicentennial theme. Edited by John Tasker Howard and Eleanor S. Bowen, it contains several compositions written during the early days of our national life. In addition, there is a nineteen-page section devoted to the musical background of the period; this is written by Mr. Howard. Also there are listings of instrumental and vocal music relating to the three important events mentioned above; suggestions concerning the appropriateness of certain modern compositions to the occasion, and a reminder that the music heard in London during that time was also the music heard in America. This music—the symphonies of Haydn, the oratorios of Handel, the overtures of Johann Christian Bach, etc.—is specially suitable for use.

Among the early American composers having compositions reprinted in this book are: William Billings; Francis Hopkinson; Philip Phile, composer of "The President's March," now known to us as "Hail Columbia"; Pierre Landrin Duport, composer of "Two Minuets," which were played before President and Mrs. Washington; Alexander Reinagle, supposedly the music teacher of Nellie Custis, step-granddaughter of George Washington.

"The Story of the Constitution" is a 192-page book, the Introduction to which states its purpose as follows: "This book is dedicated to 'We the People'—to the 128,000,000 persons who desire to know something about the Constitution, and who wish to have it told in a way that they can understand. It tries to reach the millions who are not judges or lawyers or professors or historians or otherwise trained in a knowledge of the Constitution which governs the daily lives of all of us. Accordingly, it tells briefly the origins of our country and what the steps were that led up to the formation of the Constitution. Having told how and why the National Government came about, the book tells what the

Constitution stands for, its principles, and the means by which it operates." It also includes the text of the Constitution and the amendments.

"The Story of the Constitution" and "Music Associated with the Period" are obtainable from the Director General, United States Constitution Sesquicentennial Commission, House Office Building, Washington, D. C.

American Education Week—November 7-13

AMERICAN Education Week will be observed this year from November 7 to 13, with the National Education Association as sponsors, in cooperation with the American Legion and the United States Office of Education. The general theme for 1937 is "Education and Our National Life." According to the program announced by the National Education Association, the daily topics are as follows:

Sunday.....	"Can We Educate for Peace?"
Monday.....	"Buying Educational Service."
Tuesday.....	"The Horace Mann Centennial."
Wednesday.....	"Our American Youth Problem."
Thursday.....	"Schools and the Constitution."
Friday.....	"School Open House Day."
Saturday.....	"Lifelong Learning."

Since American Education Week is sponsored nationally, information concerning the observance will continue to appear in the daily and weekly press throughout the entire country until November 13, and nationwide radio hookups will be placed on the air just before and during the week. Scores of national civic and social organizations have already stressed the observance of the week by their constituent groups, and special proclamations for the observance will probably be issued by over three fourths of the governors of the states, according to the *Journal* of the National Education Association.

Under "things to do," the following items are suggested: (1) Incorporate the daily topics for American Education Week into the program of studies wherever possible. (2) Develop these topics as the basis for P.-T. A. programs as well as those of other community groups, such as churches and civic and professional clubs. (3) Develop a variety of activities and displays for the "open house" program. (4) Send a special invitation to the parents of your pupils to visit school. (5) Plan a community-wide Horace Mann dinner for Horace Mann Centennial Day.

Materials containing many suggestions are obtainable from the National Education Association, 1201 Sixteenth Street, N. W., Washington, D. C.

What About Music Tests?

JAMES L. MURSELL

Teachers College, Columbia University, New York City

IT HAS not seldom occurred that a promising experimental undertaking has been damaged and those engaged in it placed in a false position by injudicious publicity. I believe this very thing is now happening to the work in music testing, concerning which a number of recent articles in the periodical press have aroused considerable interest. Psychologists of the highest repute, such as Ogden, Watt, Revecz, and Farnsworth, have carefully and conclusively shown that existing music tests are open to fundamental criticism and must be used with much reserve and care. But their sober warnings, appearing as they do in technical treatises and magazines, are little known, and the public in general and music educators in particular have been treated to a barrage of claims of the brashest and most misleading kind. If nothing but theory were involved this perhaps would not matter much. But testing is an exceedingly practical affair, and capable of wreaking much havoc when improperly used. So I wish here to offer an evaluation which seems timely, though in the compass of a short paper it must be very incomplete.

May I begin with a personal statement? I understand that in certain quarters I am regarded as "hostile" to music tests. This is not true. On the contrary I would enthusiastically welcome a *good* music test. It would be a research instrument which we sorely need, and also an invaluable agency for educational guidance. But I am not convinced that any such exist, although I believe that they could be developed. I am extremely hostile to the rash and ill-considered application of techniques, which are obviously at best experimental, as though they had been established beyond a doubt. In many lines of educational work we can never hope for exact demonstration. But this is not so with tests. Tests are capable of exact, complete, and unanswerable analysis, and we ought to insist that they receive it before we accept them and, still more, before we apply them and proceed to offer guidance on their results. We have every right—nay, we have a positive duty—to demand stringent proof that any given test will really do what it promises. And my objection to the existing music tests is very simple. *They have never been proved up.*

By far the most searching and fundamental question—though by no means the only one—to ask in judging any test is: Does it really measure what it purports to measure? Is it valid? Its title may be just as misleading as the label on a quart bottle of Doc Whoosis' Herbal Remedy, guaranteed to cure rheumatism, paresis, lumbago, and cancer. The woods are full of published tests with dishonest titles. Various persons have assembled a few items and then proceeded to tell the world that they had tests for intelligence, or moral

character, or personality, or emotional trends, or what have you. But only those given to extreme credulity will believe them. We think that the Terman Group Test of Intelligence really does measure something—though just what it is we know not—called general intelligence not because Dr. Terman says it does, but because Dr. Terman has developed a proof of his claim, and because he has published his proof so that we can study it and form our own judgment. What then about the music tests? After a careful examination of all the research studies I have been able to find, and they are not few, I am compelled to the opinion that in the case both of the Seashore Measures of Musical Talent and the Kwalwasser-Dykema Music Tests such proof is entirely lacking. If such proof is forthcoming and anyone will call my attention to it I will rejoice to find myself mistaken. But on the basis of my present knowledge of what has been done I am compelled to the conclusion that while some of these tests undoubtedly measure something, we have no evidence that this something is musical talent.

In the subjoined table I bring together the results of all the important validation studies known to me on the Seashore tests, with one exception which I shall discuss later. (There is only one satisfactory method of finding out whether the Seashore tests really measure musical ability; and that is to ascertain whether persons rating high or low or medium on these tests also rate high and low and medium in what one may call "musical behavior," i.e., sight singing, playing the piano, getting through courses in theory and applied music, and the like.) This is the standard technique used for proving that an intelligence test, for instance, really measures intelligence. And here we have the research jobs in which it has been applied to the Seashore tests. And what does our table show? There is only one answer, and a sad one. We see very little relationship between rating on the tests and competent "musical behavior." Anger, shouting, and propaganda can no more alter the significance of these figures than they can alter the significance of your bank account. Of course new results may emerge. Very well, then we will change our minds—although let us not forget that music tests have now been before the world for seventeen long years! But on the basis of these facts I am unable to see how there can be more than one opinion. Conspicuously the relationship of the tests to musical talent as this manifests itself in the types of musical behavior studied is not proved.

But how about the Eastman experiment? For a period of ten years the Seashore tests were administered under experimental conditions at the Eastman

School of Music, and Dr. Seashore has admirably summed up in the pages of the December 1936 issue of the *JOURNAL* the outstanding results of this work, which are discussed at length in Dr. Stanton's extensive monographs. Space forbids me to consider the many interesting aspects of these reports. All I want to say is that the work at Eastman, as it has been presented, offers no validation of the Seashore tests. The reason is extremely simple. Students at Eastman were classified on test results into five groups—"discouraged, doubtful, possible, probable, safe." Of the "safe" group 60 per cent managed to graduate; of the "probable" group, 42 per cent; of the "possible" group, 33 per cent; of the "doubtful" group, 23 per cent; of the "discouraged" group, only 17 per cent. This looks as if it proved something. And so indeed it does, for the work was carried through with all due precautions. But what does it prove? Nothing about the Seashore tests. And why not? Simply because these five groupings were not formed on the basis of the Seashore tests independently, but on a very intricate combination of scores on the Seashore tests combined also with scores on the Iowa Comprehension Test, i.e., a test of general intelligence.

Suppose the intelligence test had never been given, and the ratings had been made on the Seashore tests alone, what then? We do not know. And this is exactly what we *must* know if we are trying to determine the separate validity of the Seashore tests. (For all we can tell the predictions might have been just as satisfactory—perhaps even more so—if the music tests had never been given at all, and the ratings simply made on general intelligence!)

It seems incredible to me that an instrument with such a flimsy underpinning could be seriously considered as an adequate agency for significant research and guidance. And yet this happens. It is actually proposed to limit the musical opportunities of children in school on the basis of some such battery of tests of "musical aptitude" so called—although the authors never tell us how they know that the tests measure musical aptitude at all.

Here is a sample of the kind of research in which the tests are used:

Kwalwasser (*Tests and Measurements in Music Education*, p. 12) cites the unpublished study by Lenoire who gave the Seashore tests to 191 white and 191

Investigator	Subjects	Criterion	P	I	T	C	RH	TM	AV
Wright.....	24 music students...	Piano repertoire and performance.....							.45±.11
		Music dictation.....							.51±.10
		Music dictation at end of 1 year's training							.73±.06
Gaw.....	149 colored students.	Sight singing test.....	.46	.36				.56	
Bogen.....	260 el. & jr. h. s. pupils	Sight singing.....	low					low	
		Teacher ratings: Musical aptitude....	low					low	
Brennan	225 adults.....	Singing a tone.....	.21±.04					.32±.04	
		Singing an interval.....	.22±.04					.30±.04	
		Voluntary vocal pitch control.....	.38±.04					.50±.03	
Brennan.....	100 adults.....	Singing a tone.....	.25±.06					.22±.06	
		Singing an interval.....	.21±.09					.30±.06	
		Voluntary vocal pitch control.....	.28±.06					.38±.05	
Smith and Salisbury.	276 adults.....	Sight singing.....	.60					.65	
Mosher.....	450 colored students.	Sight singing.....	.44	.49	.36	.29		.44	
Brown.....	108 h. s. students....	Teacher ratings: Musical aptitude....	.15±.06	.11±.06	.15±.06	.17±.06	.17±.06	.41±.05	
Highsmith.....	Adults.....	Grades in music courses.....							.31±.2
Farnsworth.....	263 colored students.	Grades in music appreciation.....							.17*
	96 colored students.	Grades in music theory.....							.28*
Mursell.....	88 music students..	Teacher ratings: Musical aptitude....	.11±.08	.07±.08	.20±.07	-.27±.1	.25±.07	.19±.08	.08±.07
		Grade in piano.....	.01±.09	.09±.09	.10±.08	-.25±.1	-.15±.1	.20±.08	-.15±.8
		Grade in voice.....	.07±.10	.08±.10	-.14±.1	.06±.10	.06±.10	.05±.10	.08±.10

VALIDITY COEFFICIENTS FOR SEASHORE MEASURES OF MUSICAL TALENT

(Pitch, P; Intensity, I; Tune, T; Consonance, C; Rhythm, RH; Tonal Memory, TM)

*Pitch and Tonal Memory only.

Negro fifth-grade children. According to Kwalwasser the Negro child "was found far superior to the white child in rhythm . . ." And this is offered as a scientific tid-bit to the unsuspecting music supervisor. Well, we may not be scientific experts, but still we can count; so let us ask just how superior was the Negro child? Here we have it! "The colored child averaged 65.69 in rhythm, whereas the white child averaged only 61.48." A difference of 4.21 entire points! Copernicus and Darwin had nothing on this. One does seem to have heard that the rhythm test is one of the two least reliable of the battery. (Out of fifteen reliability coefficients in my files only four are in excess of .50.) And teachers of elementary statistics have been known to tell their classes that small differences obtained with unre-

liable tests may be due to pure chance. But possibly all that is a little deep!

No, I am not hostile to music tests. The enterprise of checking, improving, and reconstructing them is worthy of all respect and support. For the great amount of excellent and patient work that has been done in this field I have nothing but respect, although I cannot accept some of the most basic conclusions of the investigators. Too much of the work of which we receive report has not been painstaking or thorough. To it the words of James Harvey Robinson eminently apply, ". . . since man's behavior has been, until the last few decades, at least, exempt from scientific scrutiny there is no field where dogmatism is more arrogant and ignorance more complacent."

Conference on Educational Broadcasting

Drake Hotel, Chicago—November 29, 30, December 1

THE Second National Conference on Educational Broadcasting, to be held at the Drake Hotel, in Chicago, November 29, 30, and December 1, will feature on its three-day program spokesmen for the radio audience, the radio industry, and the educational field, all of whom will express their views on the problems and progress of educational broadcasting. Representatives of the Federal Radio Education Committee, the Federal Communications Commission, and the Office of Education Radio Project will report on government activity. *The conference is open to every individual who wishes to attend.*

The conference is sponsored by twenty-seven national organizations, including the Music Educators National Conference and the National Education Association.

Nearly one hundred organizations have already indicated their interest and many have signified that they are sending official representatives to Chicago. The variety of fields in which these organizations are engaged may be seen from the fact that they include associations of colleges, museums, libraries, hospitals, credit unions, women's clubs, and music clubs; organizations of farmers, workers, lawyers, nurses, scientists, composers, parents, artists, students, city managers, and social workers; and groups promoting social security, coöperatives, physical education, conservation, public health, citizenship, recreation, and peace. Many members of the M.E.N.C. and the associated organizations are expected to be present at one or more of the sessions.

An outline of the three-day program is given below. An hour of general discussion at the close of each of the general sessions has been planned, and at least a half hour at the end of each section meeting.

MONDAY MORNING, NOVEMBER 29—GENERAL SESSION

Theme: *The American System of Broadcasting.*

Presiding: Conference Chairman George F. Zook.

Spokesman for Industry: William S. Paley.

Spokesman for Listener: Merrill Denison.

Spokesman for Education: Harry Woodburn Chase.

Discussion: Lyman Bryson, Chairman.

MONDAY AFTERNOON—SECTION MEETINGS

Talks Programs: Harry D. Gideonse, Chairman.

Office of Education Radio Program: William D. Boutwell, Chairman.

What Happens to the Listener? Speaker to be announced.

Radio and the Child's Education: Carleton Washburn, Arthur Jersild, Co-chairmen.

MONDAY EVENING—GENERAL SESSION

Theme: *How Does Broadcasting Operate in the Public Interest, Convenience, and Necessity?*

Presiding: Walter Dill Scott.

Spokesman for Listener: Philip Barbour.

Spokesman for Industry: Edwin W. Craig, WSM Nashville.

Spokesman for Education: T. V. Smith.

Discussion: Lyman Bryson, Chairman.

TUESDAY MORNING, NOVEMBER 30—GENERAL SESSION

Theme: *An Appraisal of Educational Broadcasting and Proposals for Improvement.*

Presiding: Robert M. Hutchins.

Speakers: Levering Tyson, John W. Studebaker.

Discussion: Lyman Bryson, Chairman.

TUESDAY AFTERNOON—SECTION MEETINGS

Radio as an Art Form: Irving Reis, Chairman.

Coöperative Radio Councils: Arthur G. Crane, Chairman.

Classroom Use of Radio: Horace M. Buckley, Chairman.

Symposium of Listeners: George V. Denny, Jr., Chairman.

TUESDAY EVENING—BANQUET

Theme: *Radio as a Present Day Force.*

Speakers to be arranged.

American Folk Music: John Jacob Niles.

WEDNESDAY MORNING, DECEMBER 1—FINAL SESSION

Theme: *What Shall We Do with Radio?*

Presiding: Conference Chairman George F. Zook.

Speakers: George Henry Payne, and others to be announced.

Discussion: Lyman Bryson, Chairman.

Conference Summary: Lyman Bryson.

WEDNESDAY NOON—LUNCHEON

Theme: *The Significance of the Conference.*

Presiding: Chairman George F. Zook.

General discussion by sponsors' representatives and other persons immediately responsible for the Conference.

Visual evidence of accomplishments in educational broadcasting and technical aids to broadcasting will be offered by educational and commercial exhibits. Exhibitors desiring to apply for space should communicate with C. S. Marsh, 744 Jackson Place, N. W., Washington, D. C. Local chairman is Carl Milam, Secretary of the American Library Association, 520 North Michigan Avenue, Chicago.

In the Spirit of Coöperation

A Discussion of Competition Music Lists and Other Matters of Interest to the Producers and Users of the Materials and Tools of Music Education—with Some Recommendations from the Committee on School Music Competition-Festivals

SINCE the inception of the school music contests, the selection of the official music lists has been a procedure which has occupied an increasingly important place among the responsibilities assumed by the organizations sponsoring the competition events. This work has been done by committees representing the Music Educators National Conference and the National School Band and Orchestra Associations, and the lists have been published in the form of an annual bulletin. The bulletin is available to all interested persons, and serves as a guide to music educators whether or not they are directly concerned with participation in contests.

Beginning this year, the National School Vocal Association is represented in the official bulletin, which contains general information regarding national chorus competitions. Supplementary bulletins will be issued from time to time, with listings of recommended selections for all types of vocal ensembles usually recognized in contests and competitions, as well as for solo singing auditions.

With the general adoption of the National lists by the recognized state competition organizations, with the vastly increased variety of events scheduled, including solo competitions for every instrument in an orchestra and band, all of the common ensemble groupings, as well as classified lists of band, orchestra, and string orchestra music—to which have now been added the vocal music requirements—it is obvious that the preparation of the official music lists has become a major enterprise in which a large number of experienced music educators participate.

The various committee workers who have devoted themselves to this task from year to year have profited in the experience and have made improvements in their procedures as well as in the general standard of the music lists. At no time, however, has any committee declared its work completed to the extent that there is no room for further improvement. In this annual task the committee chairmen and their co-workers have received generous coöperation from the music publishers as well as from the composers. There has been a gratifying increase in the quantity of good music made available for the school organizations, much of it suitable for use in competitions. In large degree this new material has been provided through the resourcefulness of publishers who have responded to the needs as developed by the contest music selection committees. To the publishers we are indebted for commendable additions to the supply of music, for the various instrumental ensembles, solo arrangements galore for every instrument

of the band and orchestra, complete scores for band and orchestra, editions revised to meet the needs of the modern large-size bands and orchestras, much fine choral music and pieces for small vocal ensembles—not to mention the instructive material devised to meet the present-day needs and standards of the school music department.

There has in the main been a close union in spirit and effort between the producers and users of music in this field, and despite the confusions of such rapid expansion, the urgencies of personal, professional, and commercial interests, we may point with much pride to the high ideals, the true zeal for service, and the wholesome spirit which have prevailed on every hand.

In line with this spirit, the music selection committees feel that certain procedures, particularly those relating to the necessary processes of examining new publications, should be improved. To this end, the Committee on School Music Competition-Festivals of the M.E.N.C. has proposed a simple routine which should greatly facilitate the work of the committees and which will assure every publisher the opportunity for placing his contributions before the proper committee or section thereof. This routine is outlined in the accompanying report of the Committee.

Further problems which have developed along with the growth of the school music competitions, the attendant clinics, and similar activities, have also been given consideration by the Committee on Competition-Festivals. For instance, the growing tendency, to ask manufacturers of musical instruments and publishers of music, dealers, and others in the service group, to finance in whole or in part certain of the activities of the type mentioned. Requests for the purchase of exhibit space or advertising in programs, bulletins and magazines have become so numerous that not a few of the national firms have been sorely embarrassed. Indeed, the requests for financial support of this type received by a single firm in one season reach into figures quite out of proportion to the probable or possible business derived from the entire field.

Again the requests for free music or for music on loan come from so many quarters that it is very difficult for the publisher or dealer who wishes to be helpful to the full extent of his ability, to know just where to draw the line in order to have a few possible cash customers left from whom to draw the business that all of this generosity is supposed to create.

On the other hand, it is recognized that there are many instances where it may be within the rights of both the producer and the user of music to arrange an

exchange of courtesies. The problem is to secure a complete understanding all around, so that the user and the producer or seller of music or materials know what is involved for all concerned in this great coöperative enterprise which we call school music.

With some of these thoughts in mind the Committee on School Music Competition-Festivals has issued a memorandum embodying certain recommendations as a basis upon which to establish a mutual understanding in relation to some of the major problems. The memorandum is given in full as follows:

The M.E.N.C. Committee on School Music Competition-Festivals, representing the National School Band Association, the National School Orchestra Association and the National School Vocal Association, announces the following procedure which is to be followed in selecting music to be included in the 1939 competition lists.

(1) Any selection which a publisher desires to have considered for 1939 listing must be mailed directly to the headquarters offices of the Associations at 64 East Jackson Boulevard, Chicago, Illinois. All such music must be clearly marked "For the attention of the Competition Music Committee." Music thus received and identified will be distributed to the proper division of the committee for examination and appraisal as to its value for contest purposes. In this manner all publishers are accorded opportunity to submit music for examination. All compositions submitted will be officially recorded at headquarters, and our respective committees will be held responsible for making reports upon the same to the publishers.

(2) Only music submitted in the manner above indicated will be considered by the committees and the responsibility will rest upon the publishers should they fail to send in their choice of selections for consideration.

(3) The foregoing refers only to printed arrangements. Manuscripts of new numbers proposed for publication will not be considered by the committee.

(4) The deadline for all music to be considered for the 1939 list will be January 1, 1938.

(5) Among the desirable qualifications for contest music which should be considered by publishers when selecting material to submit to the committees are the following items:

Musical worth justifying time and study.

Performance time not over ten minutes.

In instrumental music desirable factors are variety, opportunity to demonstrate solo ability; arrangements which call upon the most suitable instrument or section for various moods, melodies, solo passages, etc.

Preference is given to American composers of music, provided their compositions meet all contest requirements and standards.

Vocal music should present a variety of moods; it should be within the voice range of high school singers. Careful attention should be given to text. Accompanied or unaccompanied choral music receives equal consideration.

A full score greatly increases the educational value of instrumental music. It is recommended that scores be included with all band and orchestra arrangements intended for use in the schools.

II

The matter of securing a suitable supply of the required and selective compositions for district, state, and national clinics has become something of a problem from which serious difficulties may arise unless there is a sympathetic understanding among publishers, dealers, and directors of the clinics. With the constantly increasing number of these official clinics, all of which are important, the problem is becoming more acute from the standpoint of the tax on the resources of the publishers. It is believed that all members of our profession sincerely appreciate the splendid service and coöperation accorded by the publishers who have constantly kept pace with the changing and increasingly exacting demands of the contest music committees. A moment's thought will convince anyone that it would be an injustice to ask publishers to supply enough copies of their contest pieces for use at all of the clinics in the United States, and yet this seems to be virtually what has been expected. To establish uniformity and in the interests of fairness, the committee suggests the following procedure:

That each publisher establish a loan library in which is included the numbers from its catalog appearing on the contest list. Such library should consist of approximately five complete sets of music, these sets to be loaned directly from the publishers to the ten national (regional) clinics, the schedule of which will,

no doubt, be so arranged that not more than five would be held on the same day or days.

In district and perhaps in state clinics it is recommended that when feasible the directors of these clinics make arrangements through a local music dealer, with whom the publishers may coöperate in such manner as may be consistent with good business procedure, for the furnishing of such music as shall be required in the actual clinic work. It is pointed out that in many instances this procedure is now being followed and that very often the dealers have opportunity to sell all or most of the music provided for the clinic.

III

Another matter which has been the cause of some embarrassment or misunderstanding has been the constantly increasing call for financial support upon all firms in the field, particularly the manufacturers of musical instruments, publishers, and other concerns doing a nation-wide or interstate business in the school music field. One firm alone has received more than fifty requests in one month to purchase exhibit space at state and district events of various kinds. Official bulletins and other publications representing relatively small units geographically and numerically, often seek their chief support from advertising, and naturally all such requests for the purchase of advertising space reach the relatively small number of national business institutions in the field. In some instances, actual cash contributions have been requested—not always in modest figures.

The importance of the coöperative relationship between the commercial firms and the school music profession is recognized by all, and the accruing values are by no means on one side. Only by the maintenance of a full understanding of their respective problems, which in the last analysis are mutual problems, can there be a fully satisfactory relationship perpetuated.

It is, therefore, earnestly recommended that careful thought be given to all factors before seeking financial support from the business field for a professional activity through the sale of something which can offer little or no tangible value. Such costs cannot be "absorbed" by the various firms making the contributions; sooner or later we must pay the bills in the purchase prices of the materials and commodities we buy from these firms.

It has proved eminently satisfactory in many state and district as well as in national events, to cover costs by the assessment of a modest registration fee. Exhibits and program advertising, except in the case of the events of the size and type of the National and Sectional Conferences, have proved to be of doubtful value to anyone. In the case of clinics and contests, lack of facilities and lack of time on the part of all participants practically nullify any possible benefits. It is realized that there are certain direct values available to the dealers in a state or district area to be derived from exhibits at state meetings and state clinics, etc. This is partly because such dealers are not called upon to invest in a score or more of such exhibits if they invest in one, as is the case with the national firms.

The Committee feels that there is mutual advantage in having present at the various state and district clinics and other meetings, as well as at the larger regional events, representatives of the various commercial firms serving the field. It is earnestly urged that such representation include not only members of the sales and service staffs, but all music editors and executives whose presence should afford mutual advantages to all concerned. Provision is made by most associations and groups for associate, sustaining, or contributing memberships or registration fees, through which the firms thus represented may pay a not disproportionate sum toward the common fund necessary to defray the expenses of these events. Values given and received in this manner seem more in balance and more in line with the educational spirit—at least in the many instances where only minimum benefits at best may be derived from the costs involved in setting up and manning an exhibit—which too often serve merely as background for miscellaneous and incessant "sample" tooting by the juveniles.

It is not the purpose of this memorandum to *dictate* in matters pertaining to policies which it is the prerogative of individuals, firms, or organizations to determine. However, it is intended that the attitude of the National Associations be understood and appreciated, and that all groups and individuals in the field be invited to coöperate toward the end of increasingly satisfactory relationships and benefits inherent in our great coöperative activity. We particularly bespeak a sympathetic understanding on all sides as a basis of fair practice for all of us.

(Signed)

COMMITTEE ON SCHOOL MUSIC COMPETITION-FESTIVALS

A. R. McALLISTER, President, National School Band Association
ADAM P. LESINSKY, President, National School Orchestra Association
MABELLE GLENN, Executive Chairman, National School Vocal Association
JOSEPH E. MADDY, President, Music Educators National Conference
C. V. BUTTELMAN, Executive Secretary, Music Educators National Conference

Solmization in Music Reading

CLEL T. SILVEY

Acting Head of Music Dept., Sul Ross State Teachers College, Alpine, Texas

NEEDLESS to say the method of teaching music reading by the *sol-fa* syllables or solmization is an old and rather thoroughly established procedure which is familiar to all teachers of music. The question with respect to the method which should be used in teaching music reading, together with the emphasis that should be placed upon any one particular method, has been a controversial issue ever since the first inclusion of music in the public school music curriculum in Boston in 1838. Within recent times the interests and controversies with respect to the matter of too little or too much drill in connection with the public school music program have been accelerated and even have become quite vigorous in the sectional and national meetings of the Music Educators Conferences.

Perhaps a majority of music teachers will agree that post-elementary school music groups are, on the average, rather poor music readers. Such an argument, however, appears usually to carry with it a prompt rationalization that the reason for such regrettable conditions is poor teaching. The primary purpose of this study has been to check upon personal reactions with respect to the solmization method with musicians who have been subjected to its procedure. Briefly the question might be worded as follows: Do later results in music reading justify the emphasis that is given solmization in our public school music curriculum? For purposes of comparison and in order to check on degree of retention, three levels of musicians who represent varying distances away from the elementary school were used: high school, college, and church-municipal vocal groups. A secondary purpose of the study has been to offer recommendations, after a study of the sources of data, with reference to continued emphasis or lack of emphasis upon the solmization method of teaching music reading.

Sources of Data

In order to secure reliable data upon which to base conclusions with respect to the survival value of the solmization method of teaching music reading, it was necessary to construct a brief written interview form to be used in the direct contact with three groups of musicians. The group of 1,804 cases, comprising members of active vocal musical organizations used in this study, were distributed as follows: 934 were high school students; 337 were college students; and 533 were adult musicians from church choirs and municipal organizations.

For the purpose of aiding the subjects in the formation of their opinions, a questionnaire was used in which solmization was to be rated along with six other factors

which may aid in music reading. All interviews were conducted personally by the writer; and before opinions were given, the various groups were asked to sing a piece of music they had not seen before. In addition to the total membership of the fifty-seven music organizations which were interviewed, a record of the superior music readers within each group was considered. The selected group, comprising approximately ten per cent of each large group, was determined on the basis of the opinion of the director of each group.

Besides the direct sources of data as discussed in the foregoing paragraphs, a questionnaire was constructed and sent to the music departments of 125 teachers colleges and to a jury of fifty music leaders chosen from the country at large. The purpose of the questionnaire was to obtain present opinion with respect to solmization from those who are using it or those who have given serious consideration to its merits as a teaching device. The opportunity for criticisms, pro and con, was responded to by eighty-four teachers college representatives and thirty-eight music leaders.

Treatment of Data

The group opinions on the seven factors of the questionnaire were tabulated by percentages and probable errors of percentages for the first three choices. Solmization, one of the seven suggested factors which may contribute to music reading, was rated fourth, fifth, or sixth by each of the three groups for their first three choices. The second and third factors, private lessons in music and previous experience singing in groups, were given a decided preference by each of the three population samples, high school students, college students, and church and municipal organization members. The first factor, singing in the home, was slightly more preferred than the sixth factor, singing by relative position. The method of teaching music reading by solmization, factor IV, rated fifth in the preference of the three groups. Factors II and III were not only the most preferred but stood almost isolated in their degree of preference. In brief, the total per cents of the combined three groups which expressed a first, second, or third choice for the seven factors, are listed:

- | | |
|---|-------|
| (1) Factor III (Experience in singing)..... | 66.5% |
| (2) Factor II (Private study)..... | 65.2% |
| (3) Factor I (Home training)..... | 48.3% |
| (4) Factor VI (Relative position)..... | 45.1% |
| (5) Factor IV (Solmization) | 31.0% |
| (6) Factor VII (By unison in the grades)..... | 30.4% |
| (7) Factor V (By numbers)..... | 2.6% |

The correlation between the percentage values assigned by the college group and those assigned by the church-municipal was .93, whereas the high school judgments correlated .84 with those from college and .80 with those from church-municipal groups.

[NOTE: This is an abstract of a research study made in partial fulfillment of the requirements for the degree of Doctor of Philosophy in the department of psychology of George Peabody College for Teachers, August 1937.]

The results of the large group were compared to the directors' selected group of "best singers" and almost perfect correlation was found. It is interesting to note that for this selected group their first, second, and third choices favored the second factor, private study, as was true from the large group choices. From the three choices made by the three general groups and the three select groups, the solmization factor rated no higher than fourth or lower than sixth. A combination of the three select groups showed a fifth place rating for solmization for the first and second choices, and a sixth place rating for the third choice. There was a correlation of .99 between placements of the total 1,804 cases and the total selected 184 cases. To a great extent this should add to the concept of both reliability and validity of the data obtained from the written interview form which was used. Intergroup and interfactor comparisons showed significant critical ratios, especially was this true for the solmization factor in relation to each of the other six factors.

Mention has been made of the general location of the solmization factor, and in addition to studying its general location it was thought desirable to study its relation to each of the other six factors. The per cent differences, together with the probable error of each, were computed. It was found that factor IV was preferred quite unequivocally to factor V, and had about the same preferential rating as factor VII. At the same time, the first, second, third, and sixth factors were definitely more preferred than the fourth factor, solmization, at least insofar as the 1,804 cases used in this study are concerned.

Care was taken, though with a necessarily limited number of cases, to check on reliability of the original data. From a sampling of seventy-five cases the coefficient of reliability (contingency method) for the first choice was .90, for the second .82, and for the third .75. Furthermore a check was made as to the validity of the sample of seventy-five cases. Percentage values were computed for each factor from first place judgments of the seventy-five, and when correlated with comparable values assigned by the general group the coefficient was found to be .89. When the first, second, and third choices were combined and correlated between the original and the sample groups the coefficient was found to be .95.

In addition to the data obtained by direct contact with the three levels, in point of years away from the ele-

mentary school, of music groups as discussed in the foregoing paragraphs, reactions from present-day music teachers and leaders were tabulated. The recorded opinions of this latter group were concerned chiefly with the problem of solmization. The consensus of opinion from the music teachers and leaders did not indict solmization nearly so much as that of the musicians who were actually using it. Therefore, it would appear that the teachers find less fault with solmization as a teaching procedure than do those musicians who are subjected to its procedures in music reading.

Conclusions and Recommendations

In conclusion it appears that, on the basis of the data collected for the present study, solmization does not yield results in later years of music activity sufficient to justify its continued emphasis in the elementary school. Although the value derived from its technical training might be of practical use for the talented few, its continued emphasis for the entire population would hardly seem wise. The general population includes a majority of mediocre and even slow readers in music whose susceptibility to an excess drill in techniques would render void a large amount of the drill, and persistency in such drill would only tend to lessen interest in music and create a distaste for it. Other conclusions and suggestions follow:

(a) Solmization offers an early specific goal for music learning activities, which fact has deluded many into believing that it is of greater ultimate value than the facts indicate.

(b) To discard solmization would result in the abandonment of a technical nomenclature in which many have seemed to take an unusual amount of pride, and which, to say the least, has been quite distinctive.

(c) A music program with higher ideals of usefulness should be carried out in the schools. A greater spirit of amateurism in performance and a wider appreciation by all should be encouraged. There has been an over-emphasis on drill, and it would appear that music educators tend to stress such drill largely because it is definite and tangible and yields measurable results.

(d) The public school music program should be re-evaluated in an attempt to give to each child a greater desire for an appreciation of the beautiful. If solmization and highly formalized teaching procedures cannot bring about the desired results, they should be abandoned.



ART is not something that is separate and disassociated from life. It is life.—*L. D. Coffman, President, University of Minnesota.*

THE SIGNIFICANCE of a music experience is measured by what the child seeks out for his own enjoyment when no instructor is directing his activities and what satisfactions he gets from his music in his later adult life.—*Gerald W. Kim.*

TEACHING is a cooperative affair in which students and teachers engage.—*Cleve J. Carson.*

RADIO is destined to become the great equalizer of educational opportunity. . . . Rapid progress is being made in the presentation

of educational programs, but most of this progress is being made without the cooperation or knowledge of school officials who seem content to let conditions remain as they are. . . . The next step in the development of radio education is to awaken school officials to a realization of what is now being offered by radio and to secure their cooperation in the development of future activities.—*Joseph E. Maddy.*

MY PLEA is for more vital, more expressive singing: singing that reaches the hearts of the singers, singing that touches the heartstrings of the listener, singing that proves music to be in truth the language of the emotions, singing that unifies the entire being—body, mind, and spirit.—*Hollis Dann.*

The Psychology of Music

CARL E. SEASHORE

X.

INTONATION IN VIOLIN PERFORMANCE¹

THERE is a standing controversy among artists who play stringed instruments as to whether they are performing in the natural, the tempered, or some other musical scale. This concerns both individual notes and intervals. Some violinists aim to play in the natural scale whenever they are not playing with accompaniment or in ensemble; others tend to surrender grudgingly to performance in the tempered scale; but the majority compromise by deliberately sharpening or flattening certain tendency tones, quite regardless of any particular scale. Most violinists would say that the recognition of these tendency tones depends upon the musical context. Indeed, certain violinists can be recognized by their characteristic use of certain tendency tones.

Dr. Greene had six recognized violinists perform without accompaniment in the so-called "dead" room, which eliminates all reverberation from the walls and all outside sounds.² Each one played a portion of a familiar selection. In these records, Dr. Greene selected the major and minor second and the major and minor third as intervals to be measured as fair samples, because these intervals are the most frequently used. Most of these intervals fell in the octave above middle C.

Figures 1 and 2 are samples of his findings. These figures may be interpreted in terms of the first composite graph in Figure 1. Pitch is designated at the bottom in hundredths of a tone. *T* denotes the true location in terms of the tempered scale and is designated as zero. *N* denotes the location on the natural scale or just intonation, namely, .06 tone above the tempered standard. The arrow indicates the average of all performances, namely, .06 tone below the tempered scale value or zero. The vertical bars indicate the percentage of the total number of cases in which a given deviation from a tempered scale occurred. Thus it is shown that the general tendency is to diminish this interval .06 tone below the tempered standard and .12 tone below the natural scale standard.

This composite graph gives us the general tendency for the group, but it is significant that each player reveals a characteristic tendency of his own. Similar interpretations may be made with the other three intervals.

Here we have in black and white a fair sample of facts in regard to this moot question. They not only show the general tendency for this group of violinists but they give us a concrete picture of the degree of variability both for the group as a whole and for individuals. Indeed, each individual is characterized to some extent by the figure at hand. The broad general conclusion is that these violinists do not play these intervals characteristically in the tempered scale or in the natural scale but deviate fairly consistently from both.

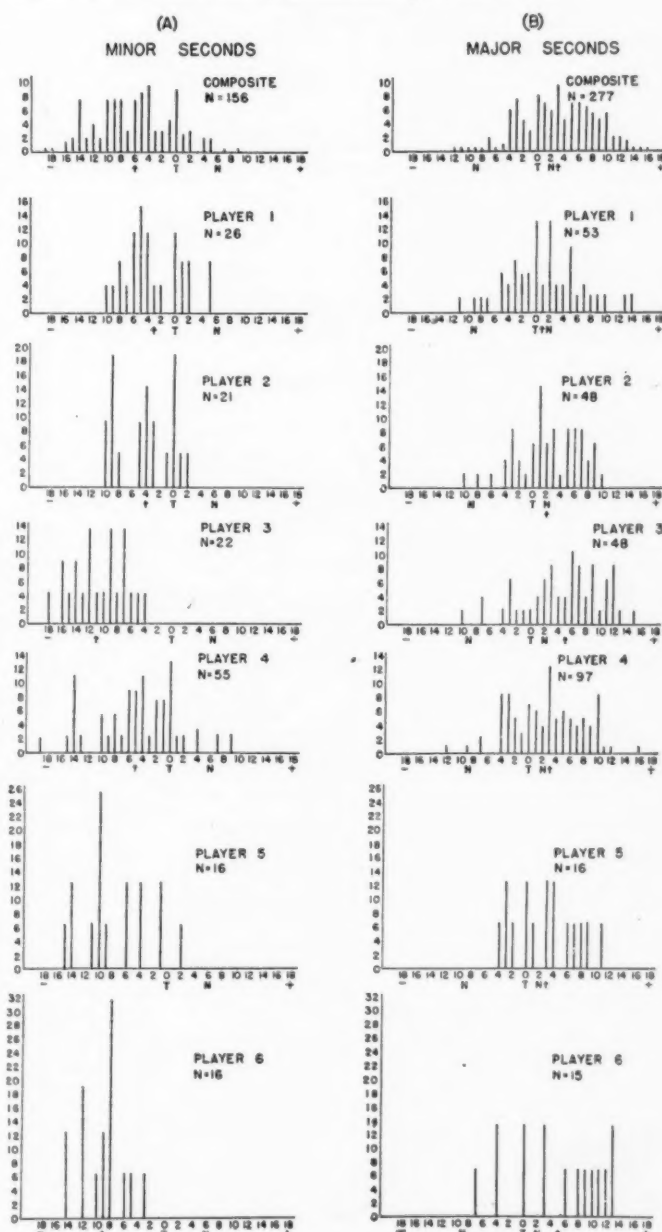


Figure 1

¹ This brief report is based upon Paul Greene's "Intonation in Violin Performance," University of Iowa Studies in the Psychology of Music, Vol. IV, 1937, 232-250.

² The performers were Scipione Guidi, assistant director and concertmaster of the St. Louis Symphony Orchestra; Frank Estes Kendrie, professor of violin at the State University of Iowa and conductor of the University of Iowa Symphony Orchestra; Arnold M. Small, concertmaster of the University of Iowa Symphony Orchestra; and Ellis Levy, Jacob Levine, and Felix Slatkin, members of the first violin section of the St. Louis Symphony Orchestra.

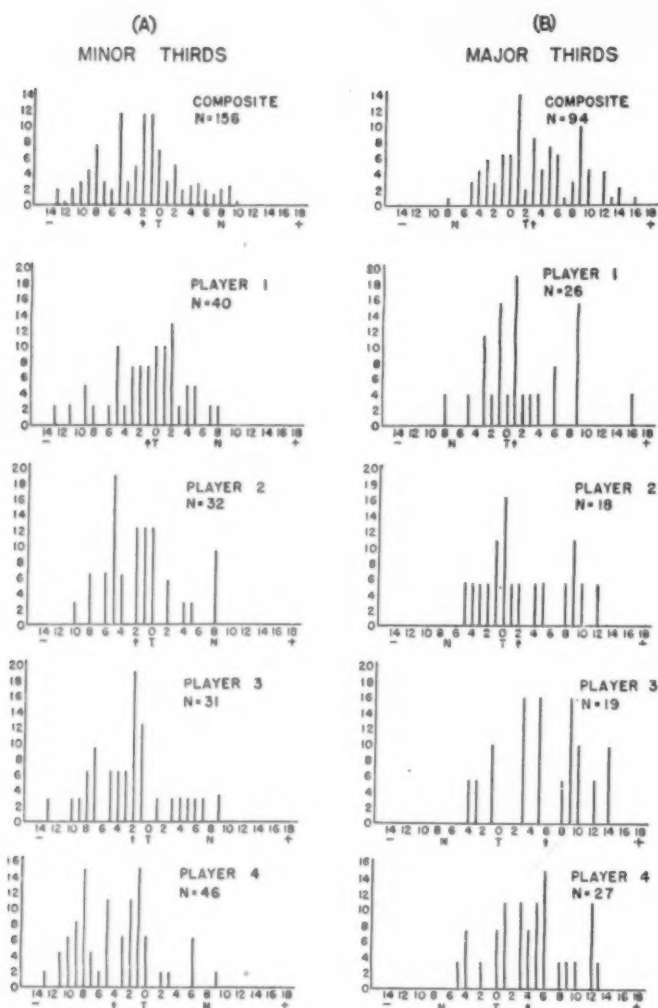


Figure 2

The question then arose as to whether there is any recognized scale that fits the performance better, and it was found that the Pythagorean scale comes to the front. Figure 3 sets forth this fact in a very striking way. *P* indicates the Pythagorean scale value and *T* and *N*, the tempered and natural scale values, respectively. The arrow indicates the average performance for the groups in all records obtained on the intervals under consideration.

Thus we see that the minor second is diminished from the tempered scale and is played within .01 tone of the Pythagorean scale value but .12 tone from the natural scale value.

There are two recognized major seconds in the natural scale value. The average performance is .03 tone

above the tempered scale value, which is only .01 tone from the larger natural interval and the Pythagorean but is .12 tone above the smaller natural interval.

In the same manner the minor third is diminished .02 tone from the tempered scale value, which places it within .01 tone of the Pythagorean scale value and .10 tone below the natural scale value; whereas in the major third the interval is augmented to .03 tone above the tempered scale value, which again places it within .01 tone of the Pythagorean and .10 tone from the natural scale value.

Thus we see that, on the average, minor seconds and minor thirds are diminished from the tempered scale and tend to coincide with the requirements of the Pythagorean scale; whereas major thirds and major seconds are augmented and again tend to conform with the Pythagorean scale. The measurements on the perfect fourths were made as a control to discover the tendency where there is close agreement theoretically in all the scales.

Dr. Greene's researches lay a cornerstone in the structure for the discussion of the theory and the practice of intonation in relation to scales and reveal the meth-

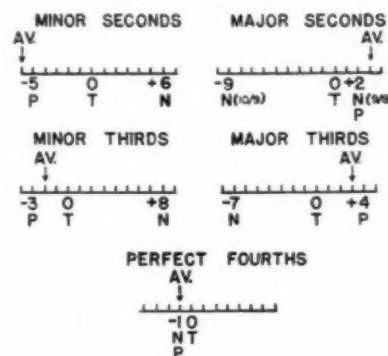


Figure 3

ods by which any controversy on the subject in the future may be settled by objective measurement. The problem is not simple but involves countless issues in regard to the hearing of intervals, skill in performance, and the whole problem of artistic deviation from the regular in musical aesthetics.

[NOTE: In a series of reports from the laboratory-studio for the Psychology of Music, Carl E. Seashore has presented to JOURNAL readers specimens of scientific findings dealing with various phases of the psychology of music. Beginning in March, 1936, successive issues of the JOURNAL have carried articles on the following subjects: (1) Pitch Intonation in Singing; (2) Approaches to the Experimental Psychology of Music; (3) Quality of Tone: Timbre; (4) Quality of Tone: Sonance; (5) Measurement of Musical Talent: The Eastman Experiment; (6) The Vibrato: What Is It?; (7) The Vibrato: What Makes It Good or Bad?; (8) The Vibrato: How Can We Approach an Ideal Vibrato?; (9) A Performance Score With Phrasing Score for the Violin. The eleventh article in this series will follow in the December JOURNAL.]

Music and American Youth Broadcasts

MUSIC and American Youth is on the air!

The first six programs—October 31 through December 5—will be heard each Sunday morning at 10:30 E.S.T. over the NBC Red Network. Beginning December 11, and continuing thereafter, the day and hour of the broadcasts will be Saturday afternoon, 5:30 E.S.T., and the Blue Network will transmit them. (Information concerning the Pacific Coast Series, Leslie P. Clausen, chairman, will be found elsewhere in this issue.) Following is the schedule of cities from which the first eight programs of the National Series will be broadcast:

October 31, Chicago; November 7, Cleveland; November 14, Atlantic City; November 21, Los Angeles; November 28, New

York; December 5, Cleveland; December 11, San Francisco; December 18, Pittsburgh. (Schedule subject to correction.)

You are invited to give your reactions to the programs. All such communications should be addressed to Peter W. Dykema, chairman of the Committee on Broadcasts, who may be reached in care of Teachers College, Columbia University, New York City.

Watch the radio columns of your local newspapers for information concerning the station carrying Music and American Youth broadcasts in your vicinity. Urge your students, their parents and friends to listen to Music and American Youth.

Random Topics

THE *American Language*, by H. L. Mencken, with its 325,000 words of text running eight hundred pages, is particularly appropriate for reading or reference in this year of centennial observances—the Horace Mann and Lowell Mason commemorative events and the Constitution Sesquicentennial. Subtitled “An Inquiry into the Development of English in the United States,” the book covers the growth of the American language from the Revolutionary period to the present day. Not only English is dealt with, but also other languages spoken in the United States, including Icelandic, Czechoslovakian, Lithuanian, Armenian, Chinese, Hungarian, Finnish, and Arabic.

Among the early American statesmen interested in improving American English were Benjamin Franklin and John Adams. Under the chapter heading “The Two Streams of English,” the following interesting information is given: “In his first letter to the president of Congress, Adams deplored the fact that ‘it is only very lately that a tolerable dictionary has been published, even by a private person (*Johnson’s Dictionary*, 1755), and there is not yet a passable grammar enterprised by any individual.’ He did not know it, but at that very moment a young schoolmaster in the backwoods of New York was preparing to meet both lacks. He was Noah Webster.”

Webster, who was born in 1758 and died in 1843, had published his famous *American Spelling Book* as early as 1783 and no doubt was at work on his *American Dictionary of the English Language* during the period of the formation and ratification of the Constitution. This *American Dictionary* was published in 1828, and the printer’s copy was written entirely in the hand of Noah Webster; it was truly a “one-man” dictionary. It is listed first among the ten Webster and Merriam-Webster dictionaries published to date.

Additional to affording many points of departure for research, *The American Language* is extremely worth while as a diverting piece of reading. It is full of odd information to be found nowhere else. Perhaps enough has been said to suggest that it is rich in integrative possibilities.

EDUCATIONAL BULLETINS giving complete schedules of the outstanding etherized programs for the winter season are yours for the asking. Address your requests to the National Broadcasting Company, Rockefeller Center, New York City; and to the Columbia Broadcasting System, 485 Madison Avenue, New York City.

“THE SILENCE of the room was broken only by a subdued murmur of voices. Suddenly Henry Golphin stood up and gazed about the room. He threw back his head, breathed deeply, closed his eyes for a moment; then as he was about to speak, the room emptied, the guests struggling at the exits, their hands pressed against their ears, for Henry Golphin was the most notorious W. S. in the city.”

No, puzzled reader. W. S. is not a new college degree. The letters stand for Word Strutter. Quoting from *The Chicago Daily News* of September 18, the following analysis of this latest product of the verbose era is given by Howard L. Buck, of Central Y. M. C. A. College, Chicago: Some of our friends talk too much; a few too little; others talk faster than they think. The result is dreary drivel.

Dreary drivel, according to Professor Buck, comes in several forms. “The first is verbal flatulence—a barren superfluity of words or phrases. Here is a specimen: ‘Those who had been friendly toward him were reduced to a position of helplessness.’ Let us improve this sentence by cutting out ten of the fourteen words: ‘His friends were helpless.’ Common phrases like ‘the rule rather than the exception,’ ‘objective rather than subjective,’ ‘mutually inclusive’ are verbose. They can be no better justified than ‘dead rather than alive.’

A second type of wordiness is tautology—the needless repetition of an idea. Panacea of all ills (panacea means a medicine for all ills), popular with the people, cooperate together, important essentials, alone by himself, in close juxtaposition, identically the same, and widow women are tautological. The old English custom of using synonyms in pairs still persists in save and except, each and every, pray and beseech, dearth and scarcity, rules and regulations.

Verbal strutting, a curious mixture of cant, cliché, and clap-

trap, flaunts itself in such a passage as the following—the running comment in parentheses is editorial opinion:

‘We have the privilege to have with us today (trite) one of the most outstanding (outworn) men in the country, one who has been the recipient of (hackneyed) many honors as a tribute to his untiring efforts (cliché) for civic betterment. To introduce him adequately is too ambitious a task for my poor powers (true). With words that fail (true) and a heart too full for utterance (bromide), I present Mr. Henry Golphin.’

Here is spiritual compensation for the taciturn: ‘Blessed is he who has nothing to say and cannot be induced to say it.’”

WITH *creativity* becoming the watchword of educational endeavor, it seems apropos to mention an anthology of secondary-school verse entitled *Younger Poets*, edited by Nellie B. Sergeant. The poems are by young writers representing all the states, Alaska, and Hawaii, and twenty-two different nationalities. The subject matter of the poems covers an equally wide range, as do the forms in which they are written. Following is a nice bit written by Abraham Stepansky, of South Philadelphia High School:

Build in your dreams a future time
And build it as you wish it, too.
Picture it often, high and fair;
And then just hold it always there.

Remember, only building thus
Can life’s attainments come to us.
Who builds no castles in the air
Will build no castles anywhere.

JUST the thing to use in campaigning for new members or in arousing interest in national, sectional, state, and city conventions is the following anecdote:

A certain pastor went to call on a backslider who had once been a regular attendant in his congregation. He found the man sitting beside an open fire. Without saying a word, the minister took the tongs, lifted a glowing coal from the fire and laid it on the hearthstone. In silence they watched it quickly die out. Then the backslider spoke: “You needn’t say a word, sir; I’ll be there next Sunday!”

This is only one of a hundred “break-the-ice” anecdotes comprising a chapter of *The Toastmaster’s Manual* by Harold W. Donahue. The book will lend valuable aid to the man behind the meeting, convention, banquet, luncheon, or whatever you are having, for its 239 pages are replete with suggestions on vital matters, such as how to select and work with committee chairmen; how to prepare a financial budget and keep within it; how to put showmanship into your meetings; how and where to find speakers; how to gain and maintain order; how to introduce a speaker, and even how to conduct a speakerless banquet!

Every man or woman who has ever been behind a meeting will appreciate the reply given by Marshal Joffre to the query of a newspaper correspondent concerning who really won the battle of the Marne. “I can’t answer that,” Marshal Joffre replied, “but I can tell you that if the battle of the Marne had been lost, the blame would have been on me.” This anecdote, in the opening paragraph of the book, is the author’s straightforward challenge—even warning—to those who would turn humdrum meetings into success gatherings where enthusiasm and good sense rule the day or days.

To *Educational Music Magazine*: Hearty congratulations upon the attractive cover design and format adopted in the September edition.

“WHAT Shall We Read About the Movies?,” by William Lewin, is a guide to the many books about motion pictures: their history, science, industry, art, future. Mr. Lewin is chairman of the Motion Picture Committee, Department of Secondary Education, National Education Association. Any of the ninety-two books and periodicals listed in this comprehensive bibliography are obtainable through Educational and Recreational Guides, Inc., 138 Washington Street, Newark, New Jersey, as is Mr. Lewin’s own compilation.

JESSIE M. THOMAS

Speaking of the St. Louis Meeting

Why a Convention?

IT IS MY BELIEF that conventions are a waste of time—unless they show definite benefits, resulting in improved conditions in the field they represent and in specific values afforded to the individuals who attend.

Just what does that mean in our field, at the present moment? For instance, at St. Louis next spring, will we be able to assemble for our members outstanding examples of new developments in every branch of our field, so that every member of our Conference can take home the newest ideas, the newest methods, the most advanced thought? Can we gather together in relatively small groups to discuss and evaluate certain practices which are not generally accepted by our contemporaries? Can we so develop our program that each section meeting, each clinic or laboratory program will point the way to future development and higher standards?

The responsibility for the St. Louis M.E.N.C. convention program rests largely with your president, who sought advice and suggestions from the entire membership by means of a questionnaire. The replies to the questionnaire are most engrossing—and are very much appreciated. Some members merely suggested that certain organizations or individuals be given places on the program; a great many, however, asked for certain *types* of demonstrations or discussions; others proposed specific questions or outlined problems in their own experience. In the light of these responses to the questionnaire, I have determined to build a program that will accomplish certain definite objectives in each branch of our field of service.

The Focal Points

It is not expected that we shall treat each individual problem separately; time and facilities are not available during a one-week convention. However, in the degree that the section meetings, as well as the clinics and laboratory sessions, serve as a media for assembling and disseminating the results of the experimentation, study, and practical experience of the entire school music field, each meeting becomes a focal point for the problems pertaining to a certain division, phase or special activity in our field.

In this respect the section meetings are becoming increasingly important. All of these meetings, in the Conference custom, will be in charge of committees of specialists in their respective fields. Each committee has been charged with the responsibility to build a program which will answer two major requirements—or to have no program at all. These requirements are simple, but they demand a great deal of conscientious effort on the part of the committees: Each section meeting at St. Louis must represent the results of actual studies directed by the committee to the end that the

demonstrations, discussions and expositions shall (1) present an evaluation of current practices in the assigned branch or phase of music education, with regard to the relationship to general educational trends, including correlation, integration, and appreciation; (2) point the way to future progress in the branch or phase as a part of the general contribution of music to the educational program.

The members of these committees, some three hundred strong, are scouring the country for new ideas and for examples of outstanding results in every phase of our profession. Those who are assigned programs will bring to St. Louis for your consideration what they believe will measure up to the requirements in full degree.

The Convention Plan in General

The general sessions will be devoted in part to consideration of the two major objectives of this Conference administration, namely, the expansion of music education in rural areas and the carry-over of music education into community life. These are problems of vital interest to every member of the Conference.

Promotional and applied aspects of music education will be largely covered in the assignments accepted by our affiliated organizations, the National School Band Association, the National School Orchestra Association and the National School Vocal Association. These organizations will conduct daily clinics and laboratory sessions, in addition to assembling and presenting a National High School Band, a National High School Orchestra, a National High School Choral Festival and a National Elementary School Orchestra.

The Missouri Music Educators Association will present the All-Missouri Rural School Music Festival, illustrating some of the most adaptable phases of music education available for rural school children and practical methods of making music education function in rural communities.

So far in this writing, nothing has been said regarding the great festival features of the St. Louis convention—the contributions of the St. Louis schools, the symphony concert, and the official observance of the centennial of school music and the hundredth anniversary of the St. Louis Public Schools. These and many more items will be taken up later.

One thing I can promise now. No one and no group will be given a place on the program merely out of courtesy. The program will bristle with proven talent, with people who have ideals and ideas that are practical. There probably will also be some ideas that are not practical, for you to help explode.

The St. Louis convention is your opportunity to be served and to serve. Will you be there?

Joseph E. Maddy
President, Music Educators National Conference.

Your Own Conference Questionnaire

IF YOU can answer the following questions with assurance you can probably afford to stay away from the St. Louis meeting.

In what ways can self-recordings be of tremendous value in teaching music? How can a school acquire its own recording equipment at no expense to the school?

What are the three most practical methods of introducing music education into rural schools? Which is least expensive? Which is most practical? What progress has been made in developing instrumental music in rural one-room schools? How far is it possible to develop instrumental ensembles in one-room schools? In neighboring rural schools? What methods are available in this field?

What practical uses can be made of radio in music education? How can radio function in schools having no music teachers? Can radio or phonograph recordings take the place of music teachers? Can radio, recordings, sound film, be of appreciable aid to music teaching? Are they too expensive to be practical?

Have the so-called recreation instruments (guitar, ukulele, banjo, mandolin, harmonica) any place in school music? If so, where and how? What place, if any, have the so-called melody instruments (fife, bells, saxette, clar-ette, one-scale xylophone, etc.)? Should there be a progressive relationship between rhythm bands, melody instrument ensembles, and instrumental music as we know it today?

Are "a cappella" choirs overemphasized? Has there been a loss to music education through lack of attention to accompanied singing? Is there justification for the criticism that not enough attention is given in school to fundamentals pertaining to use of the singing voice?

Shall we go the whole way in the integration of music with other subjects, or shall we insist upon a two-way plan whereby children are still given the opportunity to *learn* music? Or are there, in practice, such things as "whole way" and "two ways" in music integration?

Is music reading no longer a desirable objective of music education? Can music reading be taught as a joyous experience? Can the so-called melody instruments serve as aids to music reading in a practical manner? Can young children compose original music and write it down correctly? Will such practice aid in music reading?

Should music appreciation continue to be taught as a separate subject, as listening lessons, or should it be a major objective in every music period? How can music appreciation be included in such classes as band, orchestra, choir?

Are music contests dying out? In what ways are the competitive festivals an improvement over the music contest? What are the present trends in such events? What type of event is gaining in popularity and what type is dying out?

What types of community music activities are developing most rapidly in various sections of the country? What types of organizations have greatest appeal to high school graduates? What can you do in your community to stimulate the formation of out-of-school sociomusic activities? Where can you go for practical information that will enable you to foster sociomusic groups?

These are some of the questions that you and your fellow members are asking. You can answer many of them. But what person can answer all of them? And what person could not add more questions to the list? Perhaps you have some that are important in your own work. If so, send them in and we shall refer them to the proper committee for their "study budget."

The St. Louis convention is the 1938 battleground for the vindication of worth-while ideas and for the junking of impractical theories in the entire field of music education. We shall never reach the point where all problems can be solved and all questions answered, but we hope the St. Louis meeting will lead us well on the way in the march of progress.

J. E. M.

Instrumental Music for Crippled Children

GLADYS M. McALISTER

Principal, Michael Dowling School, Minneapolis, Minnesota

IN JANUARY, 1936, instruction in instrumental music was begun at Michael Dowling School for Crippled Children, and this work has had a marked influence upon the entire school. To Works Progress Administration goes the credit for having launched this splendid project. Although the school had long been conscious of a real need for this kind of training, lack of funds had prevented anything being done about it.

In the meantime, a way had been found which enabled one of the girls to rise above almost insurmountable handicaps and realize a dream she had long cherished of being able to play. Her success paved the way for the work at Dowling School. This girl, who had come into the world without hands or feet, had the good fortune of possessing an abundance of those qualities which enable one to triumph in spite of obstacles. So strong was her urge to play that she had gone to a man in her church, an instructor in instrumental music, and had explained her case, telling of her ambition to play an instrument and asking what the possibilities were for a girl without hands.

E. G. Clingman, the instructor referred to, became very much interested in the case. He studied the situation, drew up specifications for a special slide trombone, had plaster impressions made of the girl's arms and submitted these to a manufacturer, who fashioned an instrument equipped with a cuff of leather and with hooks and rings, which enabled her to hold the horn and play it. Today, Evelyn is in high school, and there she holds first chair in the band and orchestra.

Mr. Clingman's interest did not cease when he had helped Evelyn. He felt that if she had cherished the hope to play, other handicapped boys and girls were doing likewise, and that what she had accomplished others could do also. He recognized not only the educational, social, and cultural values of the training, but also the therapeutic possibilities as well. He came to Dowling to see if a plan could be worked out whereby music lessons could be provided for the children. Steps were taken to enlist the aid of Works Progress Administration. The school asked that a teacher be appointed to give lessons to the children in their homes after school.

It was a somewhat breath-taking experience to return after the Christmas holidays and find Mr. Clingman ready and waiting to begin work, not after school but during the school day! Already the school day was so overcrowded with treatment schedules of various kinds that it was difficult for the teachers to find time for the academic work. After all, that work had to go on for the teachers are expected to cover the same amount of work as do teachers in other schools, in spite of the many interruptions. Where to find time was a real problem. The teachers met and the matter was discussed from all angles. It was the consensus of opinion that this was an opportunity that we could not afford to let the children miss, that music in their lives undoubtedly would mean far more than the arithmetic, spelling, or other academic work which they would miss while taking their music lessons. Perhaps it was a case of putting first things first, for since time could not be found, it was decided that it would have to be taken from other work.

The instruction was offered to children from the fifth through the eighth grades. The first assembly for those interested was called and no time was lost that day in getting from the lunchroom to the auditorium. Row after row of eager children filed in, some on crutches, some in wheel chairs, some on kiddy cars. There was no mistaking the gleam of anticipation in their

eyes for anything but real interest and enthusiasm. Those who were a bit skeptical said, "Just wait until the newness wears off, you will see that they are just like other children." If anything, after a year's time, the interest has increased, and instead of the excitement of the first few weeks, there is now earnestness about the work, as well as evidence of inner joy and satisfaction in it.

A few days ago, one of the sixth grade boys said, "Music means a lot to me. I'd rather miss all the clubs and schooling in the world than miss my music!" Most of the children feel the same way about it, and they do have to give up their club work. During the noon hour, when the orchestra is practicing, the clubs meet. There are various kinds of clubs: art, wood-work, airplane, stamp, and dramatic. These children have had to make a choice and their choice has been music.

The first two weeks were spent in organization, meeting the pupils in groups, discussing the work with them, explaining the requirements in handling and playing the different instruments, and in advising them as to the instruments they were best fitted to play. Pictures were shown, various instruments were brought in, and demonstrations were given.

The next problem that confronted the school was that of securing instruments since many children were unable to buy their own. Those who could buy them were encouraged to do so; kind friends came to the rescue with others, and the Parent-Teacher Association bought several. Among our most loyal supporters have been our good friends the Rotarians; one of their number not only helped in the matter of instruments, but also has given his moral support and encouragement, which mean so much in an undertaking of this kind.

For borrowed instruments, a small rental fee is charged, because of the wholesome effect on the children. The money thus obtained is used for repair work. At first the children were scheduled for daily lessons of fifteen minutes duration, but now scarcely a child has more than one lesson a week because of the number to be accommodated. As soon as possible, pupils playing instruments of the same type were grouped because of the incentives afforded and the economy of time involved.

At present over seventy pupils are receiving instruction, and there is a waiting list of boys and girls eager for the time when they will be told that they, too, may have lessons. They do not ask just once and let it go at that; instead hardly a day passes that some child does not ask, "Do you know when Mr. Clingman is going to take me?"

When summer intervened, groups of children met in different sections of the city on different days to continue their work. Physically normal children in the neighborhood with at least the same degree of skill were welcomed to the group. One boy was brought in from Lake Minnetonka twice each week so that he would not miss this opportunity, and his younger brother got an instrument and came, too.

The day finally came when all children who had achieved some degree of proficiency were grouped to form the school orchestra. To play well enough to be a member of the orchestra had been a strong incentive during those first months. The first public appearance of this group was on a Memorial Day program. Since then the orchestra has played for various Dowling assemblies, for parent-teacher meetings, and for assemblies in two local high schools. Through instruction in instrumental music, a new avenue of expression has been opened for handicapped children, when so many others are closed. At last,

they, too, are having their chance and the benefits derived are immeasurable.

Never have the Dowling pupils been so vitally and so sincerely interested in any school activity as they have been in their music work. Not only is interest manifested by the children participating but also by all members of the school, who have a feeling of great pride in the orchestra and its achievements. Many children ask to spend their noon hour listening to the rehearsals and seem to experience the keenest joy from this vicarious participation.

A boy, fourteen years of age, a severe spastic case, who speaks with great difficulty, and is almost lacking in any ability to coordinate, has someone push his wheel chair into the auditorium each noon. He seems to find relaxation in listening. He is endeavoring to play a drum, and it is surprising how well he plays, in spite of his inability to coordinate.

Not only are the children interested, but teachers, attendants, and bus drivers drop in to listen during the noon hour. That the orchestra is not well balanced, that there are too many of certain instruments and too few of others, does not make the slightest difference. They like to see the pupils' enjoyment, their absorption in the work, and the progress they are making.

The music supervisor commented, on her last visit, that since Dowling had become music-minded, the music of the entire building had improved. While the instrumental music training is doing much for the whole school, it is doing most for those receiving the instruction and for those playing in the orchestra. It is giving these boys and girls a chance to do what other children are doing without a feeling of incompetence and inadequacy. In fact, it gives them a feeling of prestige for is not the whole school proud of their achievements?

When children who have been members of the orchestra are deemed ready by the doctor to be transferred to regular schools, if there is an orchestra in that school they are welcomed as members. They are accepted as their physically normal brothers and sisters are, and they are gaining recognition in a socially desirable way.

At the close of last term, among those transferred to high school were several who had played at Dowling. Immediately they were accepted as members of the high school band or orchestra. Think what that does for the morale of these young people and think what it means to Dowling pupils to feel that their instrumental training is making them potential members of high school bands or orchestras. A fifth grade boy who had played a drum in our orchestra recently moved to Los Angeles.

He wrote that they have an orchestra there, too, and he is playing the drum in it. Another boy, a seventh grader who had had violin lessons at Dowling, was transferred a short time ago to a regular school where they have no instrumental training. A few days later his mother called asking that a violin teacher be recommended so that he could continue his work.

For the children in the orchestra, life seems to have taken on a new meaning. They are different, more alert, more responsive, more dependable and they have more poise. One boy said, "Since I have been playing in the orchestra I am more sure of myself." The mental attitude of these boys and girls is different. Already music is a potent influence in their lives.

Most of the pupils have learned to transpose so they can have the added opportunity of playing from the community songbook at home, of helping with the Sunday school music at church, of playing the songs in their music book at school. Being able to play with a group whether it be in the school orchestra, the family, neighborhood or church ensemble helps to reduce self-consciousness to a minimum. The child is no longer a wistful onlooker, but a rightful member of the group who has his contribution to make.

In a group such as this, I need not mention the many educational and cultural advantages afforded by instrumental training but I would like to mention some of the therapeutic benefits which we feel are so important. Through this training weak muscles are being strengthened, tense muscles are being relaxed, and general coordination and breath control have improved. In some instances, I feel that this instrumental music training is meaning more to the physical well-being of the child than the treatments received in the corrective department.

One of the important factors in the success of this work is the teacher. Dowling has been fortunate in having a man appointed who accepts the work as a challenge; a man with an understanding heart, sympathetic but not sentimentally so, patient and ingenious in finding ways of helping handicapped boys and girls surmount handicaps.

The Works Progress Administration has paved the way for this work. Now it remains for us to make instrumental music instruction a permanent part of the school program. Not only do I advocate this work as being the right of handicapped children who desire to play, but I feel it should be made more accessible to all children of elementary school age.

While only a few of our boys and girls may earn their livelihood through this channel, all will have a greater appreciation and understanding of music and their lives will be richer and more satisfying because of this early training.



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To Shift or Not to Shift

HAROLD R. HARVEY

Pattengill High School, Lansing, Michigan

MANY a high school orchestra violinist has pondered this question while reading concert or contest numbers for the first time, or while studying his part preparatory to tryouts. His degree of accuracy and his quickness of response to this will bring either joy or dismay to the heart of the director. Indeed, there may be a few directors who have raised their eyebrows in seeking this answer which means so much to the effective playing of their string sections. One ventures to include directors because there may be some who are primarily band men or vocalists, and, while they may know the effects they want from the strings, they are on slightly unfamiliar ground when confronted with certain problems of violin technique such as shifting in all its many uses and aspects. No one will deny that this very intimate part of a violinist's equipment can be learned best by actually doing it with one's own bow and fingers. Even though the orchestra director may lack this intimate acquaintance with the problem of shifting, he may learn some things by observation, while others will become clear only by gaining some knowledge of the general principles underlying this important part of string technique. In a brief attempt to shed some light on this problem we will leave out of the discussion bow technique—which is the ability to play the different styles of bowing such as martelé, staccato, spiccato, etc.—and the skill necessary in playing the varied rhythmical patterns which are present on every page of orchestra music. Back of these skills is the ability to coördinate the left-hand fingers with the movements of the bow. This discussion presupposes this ability. The sum of all these bow and left-hand skills plus the use of the positions is the problem of shifting and of the portamento.

The violin student, for a year or more of his study, is confined to that part of the finger board known as the first position. Here he gains command over a tonal range of two octaves and a fourth, or from the open G string to C, two octaves above middle C on the piano. Then appears the third position book; the second, fourth, fifth, and possibly the sixth positions follow in rapid succession. By this time the violinist knows that to play any note above high C, he *must* shift into one of the higher positions. In his orchestra part he is lured on by the appearance of a high note or succession of high notes, a wild dash is made along the finger board towards the bridge, and there he is! Or is he? As soon as possible he drops back to first position.

This state of affairs was brought very forcibly to my attention recently when, as director of a newly organized junior symphony orchestra, it was my first duty to have auditions with each violin candidate. There were twenty or more in all. Their previous orchestra experience consisted of from one semester to two years or more in a junior or senior high school organization. A very few of them had studied privately for from one to six years. All said that they "knew" third position and above, and all showed that they knew positions were to be used in reaching high notes. It did not seem to occur to any of them that positions were ever used for any other reason! However, at the first rehearsal it was apparent that they were all first position violinists at heart. This seemed to me an appalling situation in view of their previous experience both in orchestra and as students of their instruments. May I say here that, in this article, I have in mind especially the average school violinist who has come to the orchestra by way of the violin classes, and who is a product of the group method of instruction, having had few private lessons. Many an orchestra director must have noticed the inability of many of his violinists to make use of skills which he feels sure they must have acquired in their classes. Even many

players who have had the advantage of private lessons seem at a loss to know what to do with some of their technical equipment in an orchestra. The director with practical knowledge of strings can help his students to coördinate their knowledge, but the director who is strictly a band man or a vocalist will have to take what the strings offer him unless he can guide them around some of their most common stumbling blocks.

Therefore, at our first rehearsal, we tried "To a Columbine" from the suite *In the Woodlands* by Carl Busch. (See Example No. 1.) The lovely eight measures of the opening were played by all in the first position! This passage is in the first position as far as pitch is concerned, but to play it effectively, expressively, and beautifully is an impossibility without a very simple use of the first and third positions and of the portamento. With a key signature of three flats, my violinists knew there was something wrong with their first position playing, but no one seemed to know quite what to do about it. A digression may not be out of place here. Most string players are appallingly lax in the matter of knowing the key in which they are playing; or worse than this, they are not even aware of the number of sharps or flats in the signature before they play the first note. Occasionally at rehearsal, ask one of your string players to look you straight in the eye and tell you the key signature. More often than not you will get a puzzled look or a blank stare, as if it mattered in what key one is playing! Take your players by surprise from time to time and you will soon find them taking notice of the key signature with a consequent decrease in the number of wrong notes, such as playing open strings when none are possible. The key signature is one of the most important factors determining the use of the positions. And so, in this opening phrase it was most embarrassing to have no open strings available. The grace notes in the fourth measure were not even attempted. One could cite indefinitely passages such as this one which demand shifting. They abound on every page of orchestra music. How much different the effect when played this way! (See Example No. 1.)



Perhaps we should stop here in an attempt to propose some guiding principles for our school violinists which may be of value. Very apparently a shift to a higher position *must* be made when the pitch is higher than two octaves above middle C. School violinists seem to err most frequently in their choice of positions when the tempo is moderate and there is need for the expressive style of playing. A routined player will make use of the portamento frequently even though the passage lies in the first position as far as pitch is concerned. It is difficult to gather together a set of rules without quoting passage after passage to illustrate them.

Fundamentally, shifting is a very simple matter. The word defines the deed. If a violinist moves from one position to another he shifts whether the notes be indicated separate bow or slurred. The portamento is "the passing from one tone to another in a continuous glide through all the intervening tones"—in the case of stringed instruments, with one bow. It is the artistic

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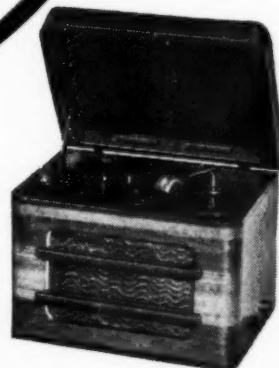
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realization of shifting, and adds to two or more tones a special intensity and an emotional value which they would otherwise lack. When two tones in different positions are joined by a slur, the violinist plays portamento in connecting them. Unless a glissando is desired there is usually no true portamento effect when the two tones are played with separate bows; there can be only shifting from one to the other with perhaps a suggestion of portamento in shifting from the first tone to the second tone.

First, a generalization which will do away with a multitude of orchestral sins is that as the possibility of using open strings decreases (because of the number of sharps or flats in the signature), the use of the positions should increase. If the signature is three or four flats or sharps, beware of first position exclusively. By skillful shifting the violinist can keep himself from getting into those difficulties which result in inartistic and inaccurate performance. This is particularly true if there are grace notes or trills in connection with the principal notes.

The rules for shifting and for obtaining a good portamento are surprisingly simple and can be stated very clearly. For the string player to know these rules is the first essential. Observing them and becoming skilled in their use is always a major problem for the violinist. If one is to shift from a tone in the first position to one in the third, separate bow, the change of position and the change of bow should be done simultaneously. If it happens that there is an open string between certain tones, the left hand usually prepares itself for the new position while the bow is playing the open string. This is true no matter how widely separated the positions are, even from the first to the seventh. For the portamento, in connecting two slurred notes in different positions, the rules are as follows: If the two tones are played by different fingers, as from the first to the second or third, the hand must be carried towards the new tone and the new position on the finger which plays the first tone. Sometimes this rule is disregarded by violinists when a certain effect is desired. They then shift into the tone on the finger which plays the second tone. This exceptional and special disregard of the fundamental rule need seldom be used in school orchestras. It is obvious that frequently two tones are played by the same finger on one string with real portamento effect.

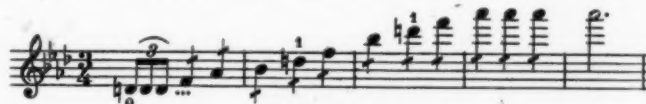
Of course the whole idea of the portamento is to produce that beautiful effect so common in singing and so adaptable to strings. Indeed, one can sing on the violin only by a skillful use of the bow and the left hand. Therefore, limit any passage to as few strings as possible. Was it not Paganini who had such a grand time while in prison playing hour after hour on one string? There is nothing particularly expressive about playing on the open strings, and so it is wise to avoid them as much as possible in melodic passages. If our violinists find themselves whipping the bow from one string to another and back again in rapid tempo they may be playing in the wrong position. Certain types of passages need rapid string change, to be sure, but the awkward and unnecessary change is the one referred to here. Such changes may be completely eliminated by the use of the positions. In this connection a definite rule might be stated as follows: If a passage consisting of a group of notes, say on the E, A, or D strings, involves the playing of a note or notes a half step or a whole step lower than that of the open string, as for example *e* to *d* or *d*-sharp in Example No. 2, the third position is imperative in order that the passage may be played on one string instead of two (the A string in the case of this example). This applies specifically to a rapid succession of eighth or sixteenth notes, as in Example No. 2.



EXAMPLE No. 2

In rapid arpeggio passages, wide in pitch range, the violinist may find himself staying in the first position until forced to make a wild dash into higher positions, and often missing the notes.

The fault here lies in not ascending to the highest position necessary by easy stages. In going up stairs one does not try to jump from the bottom step to the top one with a chance of missing the top. One might risk three steps at a time, but not more. And so, in the measures given below, the player should proceed from the first position to the sixth by way of the third. (See Example No. 3.) Although this example is from a Beethoven quartet—



EXAMPLE No. 3

Op. 18, No. 6, "Menuetto"—innumerable passages such as this one are to be found in orchestra music.

In rapid scale-like passages get all of the notes, or as many as possible "under the fingers." The following measures—from "March of the Spanish Soldiery" by J. deSmetsky—are impossible in the first position, awkward to the extreme in the third position, but perfectly easy and clear in the second and third positions combined. (See Example No. 4.)



EXAMPLE No. 4

What abiding friends the violinist could have in the two step-children of all the positions if he would but cultivate their friendship! I refer to the half and the second positions. They are friends who will never fail him in an emergency. Yet their study and their practical uses are avoided as the plague by the average student. One might quote a volume of passages which would illustrate their practical value. Unfortunately it is usually late in his career before the violinist greets these two friends by their first names.

In wide skips of two octaves or more, the positions should be used so that there will be no unnecessary shifting as far as the left hand is concerned. Skips of two octaves or more beginning with the G string C as the lowest note, need the use of the positions. Only in this way can the tones be played securely and with some chance of getting them in tune. (See Example No. 5, *Maritana* by Wallace.)



EXAMPLE No. 5

If the following passage in the advanced violin part from the *Pique Dame Overture* by Suppé is attempted in the third position, the effect will be badly blurred because of the rapid tempo and the speed necessary in the string change. If played in the second position, it will be perfectly easy and clear. (See Example No. 6 a.) The same passage in the first violin part lies an octave lower and needs the third position or it will be ineffectively played. (See Example No. 6 b.) This may seem almost like



EXAMPLE No. 6

"trick fingering" but it is a perfectly legitimate use of the second and third positions for the sake of effectiveness. In both passages

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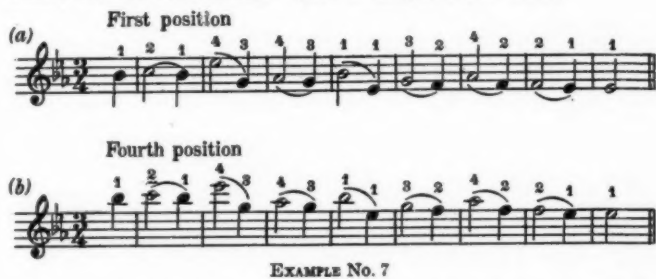
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the first finger *must* be held down. Economy of motion is the aim here as well as in other instances. Failure to make a practical use of the positions in passages such as these will result in much cloudy playing no matter how fast the fingers and bow may move, in fact the faster the cloudier!

The majority of school violinists are woefully weak when the direction is to play *8va*. When this is required the player must be able to visualize the notes as they would appear if written out, and he must know his positions. Intelligent approach to this difficulty, and practice in it will help the player become skilled in this important part of his technical equipment. Almost always an *8va* passage will take the player into the positions. The player who is skilled in the use of the positions will have little trouble, but for the one who is just on speaking terms with them, this requirement will present a real difficulty. A comparison of the different positions will help the player to make an intelligent effort to play *8va*. As a suggestion of the identity between the different positions let us notice this comparison. The fingering in the fourth position on each of the three higher strings is identical with the fingering in the first position on the next lower string. The E string will more often be used in *8va* playing than any of the others. The following melody—"I Watch the Ships," old folk song, Foresman Book III—will serve to illustrate this point although one position alone may not always suffice for the *8va* melody. (See Example No. 7 a, b.)



EXAMPLE No. 7

Several positions may need to be used in playing a melody marked *Sul G*, *Sul D*, or *Sul A*. One perfect example of this is the Bach "Air for G String." This composition is worthy of careful study by any orchestra director who does not feel at home in the use of the positions. Another fine example in school orchestra works is the *Sul G* melody from Mayhew Lake's march

"The Pilgrim." It is too well known to be quoted. Unless it is fingered as it should be played, the average violinist will pay no attention to the *Sul G* directions, or will make only a halfhearted attempt to play it so.

What can the director do about these problems if he does not happen to be primarily a string player? The best way is to study some stringed instrument, particularly the violin, if time and opportunity permit. When he has at least a rudimentary knowledge of the violin he may then profitably study the bowing and fingering of violin compositions and, if possible, both *hear* and *see* them played. The slow movements of the standard violin concertos, such as the Mendelssohn *E Minor*, the Bruch *G Minor*, the Lalo *Symphonie Espagnole*, or the Wieniawski *D Minor* are beautiful examples of the expressive type of melody, and most editions are carefully fingered and bowed. They are particularly valuable in showing the practical and artistic use of the portamento. The marking of the livelier movements will also show how violinists make use of the positions in getting the notes "under the fingers." If these concertos seem too difficult for the school orchestra director, let him examine a few of the many collections of violin solos, especially those played by such artists as Kreisler, Elman, or Heifetz. In the Universal Edition of string quartet literature, meticulous care is given to the bow and finger markings.

How can the school orchestra director get uniformity in bowing, fingering, and phrasing from his string sections? First, by having the string parts marked by someone who knows strings intimately. Every change of position, every portamento, every unusual fingering, and the most effective and practical bowing should be indicated. Second, a spirit of teamwork must pervade the orchestra, so that the players will do their best to bring about uniformity of technique. There are always a few players who have the tendency to fight any special markings with the obstinacy of the spinach hater! In some subtle way these "free-lance" players will have to be shown the error of their ways.

These are real problems that the director of any amateur orchestra is bound to encounter. This brief article does not presume to give all the answers to the many position problems which confront the player and the director. In fact, some of the points seem so self-evident as to be scarcely worth mentioning but, as the popular saying goes, "You'd be surprised!"

Wisconsin Makes a Survey

CHARLES B. RIGHTER

State University of Iowa, Department of Music, Iowa City

A UNIQUE music extension program covering seventeen Wisconsin cities was launched, for the first time in the state, by the Wisconsin School Music Association, March 15-April 3, 1937. The estimated attendance was as follows: schools represented by groups, 23; groups appearing, 80; number of teachers, 228; students participating, 2,980. Although the immediate results as evidenced by attendance and enthusiasm were at once impressive, it is believed that ultimately the most important consequence of this experiment in coördinated endeavor may be realized in the adoption of a similar plan on a state-wide basis.

As director of the clinics, it was my duty to observe the general conditions in the area covered and to report to the Association the weak as well as the strong points, this toward the end that, by reason of systematic and critical examination, music education in the state may reach a higher level of attainment. Because of the fact that conditions similar to those revealed by the Wisconsin report are also prevalent in other states, it has been suggested that the findings be made available, through the JOURNAL columns, for the consideration of all music educators in the field. Accordingly, some of the most pertinent criticisms and suggestions are presented herewith.

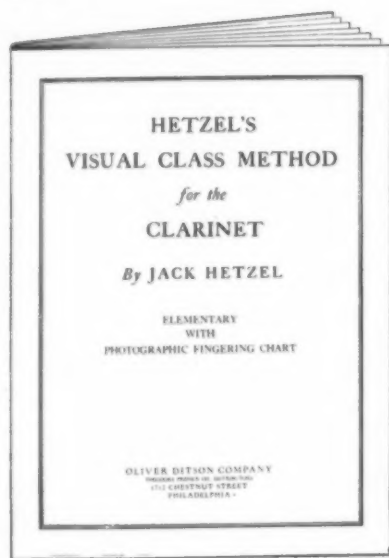
Local directors and visiting supervisors coöperated in conducting the clinics, but the time allotted to each group was used principally for demonstrations of various fundamentals and special problems rather than for the presentation in complete form of concert or contest material. The topics covered included the following: basic technique of instruments and of the voice, posture, position, seating arrangement, tone quality, intonation, balance, blend, dynamics, interpretation, drill methods, material, class organization, condition of instruments, conducting, etc.

The general level of musical performance attained by most of the groups appearing on the clinical programs was definitely above average. Many groups were distinctly outstanding, some were only fair, and a very few showed the need of better organization and more careful attention to systematic training in fundamentals.

It was evident that the best teaching was being done by directors who were highly trained as music teachers. A few groups were handicapped by instructors who lacked adequate training in music, but who, for administrative reasons, had been assigned to teach music classes in addition to other subjects.

All schools had bands; all but two had some form of choral organization; only ten of the eighteen had orchestras. The bands

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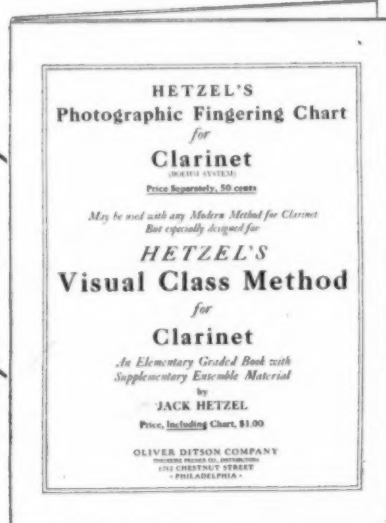
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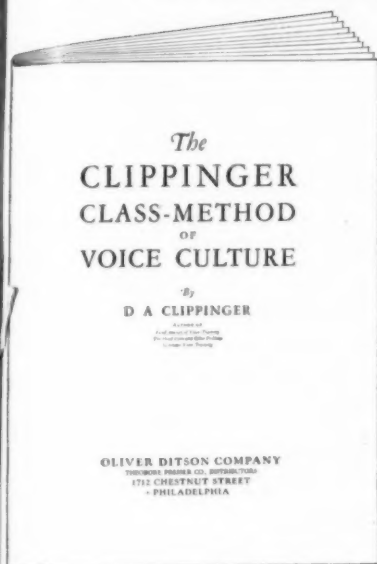
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were, for the most part, large and fairly well balanced; the choruses and glee clubs were of all descriptions but averaged high in size and balance of voices; the orchestras were definitely below standard in size, instrumentation, and ability, except in three or four schools. This situation is probably due chiefly to the fact that few of the directors are string players, with the natural consequence that string instruction is neglected.

More than half of the schools visited were adequately equipped in the matter of wind and percussion instruments; practically all of the schools having orchestras were in need of the essential unusual string instruments. Violas, cellos, and string basses must be supplied by the school in sufficient numbers to insure correct balance if an orchestra is to be maintained. Violins plus wind instruments do not constitute an orchestra.

The music presented by the vocal organizations was superior to that performed by either bands or orchestras. Most of the band music presented was of negligible musical value, although many of the numbers were chosen from the approved contest lists. The orchestra music was of considerably better quality than the band music.

Only a few full scores were found in the conductor's folders—four or five in all for band, probably twice that number for orchestra. The usual explanation given was the cost of the scores and the limited budgets for music. In view of the time saved and the results obtained through the use of full scores, any failure to make use of this valuable teaching aid is shortsighted indeed. No number should be recommended for contest use unless a full score is available.

Many groups are handicapped in their work by having to rehearse in rooms which are too small, or which are acoustically faulty. It is practically impossible to obtain satisfactory results in a room in which the sound reverberates, thus causing a continuous dissonance during the rehearsal. One chord is still being heard after another has been sounded. The usable floor space for a large band or orchestra should be not less than thirty by fifty feet, but additional space is necessary for proper resonance. Auditorium stages are usually unsuitable for rehearsals because of poor acoustics, improperly arranged lights, and draughts.

Adequate storage space should be provided for both privately-owned and school-owned instruments. The cabinets or shelves should be so distributed that congestion before and after rehearsals will be avoided.

The principal weakness apparent in the music program of many of the schools visited has to do with the scheduling of classes. Since school programs differ so widely, this is a problem which must be solved by the local administration. Adequate rehearsal and class time should be made available for all groups, preferably during the regular school day, or at least at times which do not conflict with extracurricular activities. The minimum time for satisfactory work with instrumental groups is three sixty-minute periods each week and with vocal groups,

three forty-minute periods each week. Schools which make heavy demands upon the high school groups or which expect the best quality of work should provide for daily rehearsals. Many schools have invested heavily in their music programs through the purchase of instruments, music, and other equipment, remodeling to provide satisfactory rehearsal rooms, and employment of competent teachers, but are prevented from realizing on this capital investment because of inadequate rehearsal and teaching time.

Permanent adjustable music stands should be provided in order to save valuable rehearsal time. A few minutes wasted at each rehearsal will total up to an appreciable loss of time in the course of a year's work.

Directors and teachers of instrumental groups should permit individual tuning only where absolutely necessary. Chord tuning is even more satisfactory if carefully supervised and will save much valuable time. The common practice of starting a band rehearsal with a warming-up street march should be discouraged as it invites loud, inaccurate playing and does not accomplish its intended purpose. A slower number in full, sustained harmony will prove much more satisfactory and will develop the habit of careful listening for quality, intonation, and balance, not to mention the value of this type of number in establishing a proper attitude upon which to base a serious rehearsal. Marches may be played later in the rehearsal to better advantage.

Many vital questions were raised in connection with the maintaining a balanced program of music which offers instruction in vocal work and in string and wind instruments at all grade levels. It is especially important that a high standard of vocal music be maintained in the grades and that regular classes in all instruments be available to all students above the fourth grade. Beginning instruction should be available to high school juniors and seniors also if they desire it.

In the event that clinics of this type are again offered by the Association, it is suggested that the schedule provide for longer rehearsals of the large groups and that one session be given over to work with selected small groups and soloists. The most important technical problems affecting single instruments may be covered in the clinical rehearsals of the larger groups. General conferences of visiting teachers should be provided for; however it was found that many of the teachers could not remain for conferences scheduled late in the afternoon.

Many vital questions were raised in connection with the clinical meetings, and the attitude of all directors reflected a sincere interest in the work which they are doing. Music teachers and supervisors as a group have a sound and socially significant educational philosophy and a very definite interest in the personal problems of the individual student. If the communities visited in connection with this project represent a true cross section of the state, the conclusion that music has made a valuable social and educational contribution is unescapable.



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WITH renewed enthusiasm and fervor inspired by the great Eastern Conference at Buffalo where thousands and thousands of performers and hundreds and hundreds of educators contributed to the program, your president and members of your executive committee have started their busy two-year voyage. Ex-President George L. Lindsay set a rapid pace for your committee to follow and set such a high level of accomplishment that it will be a difficult task for us to attain as high a goal. However, I can say for the committee that we accept this challenge and that we will strive to keep our ship of progress straight in the course and do all in our power to arrive at a goal two years hence which we hope will bring beneficial results to music education in the schools and colleges of our great Eastern states.

Conference affairs are already moving. Preliminary investigations are being made regarding the selection of the place for our next conference in 1939, and plans are now in progress for a meeting of your executive committee in November with the hope that at that time some definite decision may be reached as to the best place for the next meeting.

There is a problem—not new but of long-standing—on which your president wishes advice and suggestions as to what we can do to make further progress toward its solution. That is the question of greater recognition of music in the general entrance requirements of our Eastern colleges. Your president is aware of the fact that committees and individuals have struggled with this question many times before and that the outlook for success has many dark corners to turn, but the problem is, I believe, one of our greatest. In this matter we are not as well situated as the schools in most of the other Conferences.

Too many of our Eastern colleges give little or no recognition to the fine work that is being done in the high schools of our section. Their entrance requirements totally ignore, in too many cases, the rapid progress that music has made these last ten years and allow recognition only to the so-called traditional subjects. In this respect, I am referring mainly to the liberal arts colleges where one should expect a more liberal view of

the fine arts. Of course, in some cases this has been our own fault because courses in the schools were not so well organized and the teachers not so well trained. But today this condition is being corrected; our teachers are better trained; our courses are more definitely outlined, and the standard of music in the high schools and in the grades is on a higher level. The music courses of our schools are, in most cases, as well taught as the so-called traditional subjects.

I have talked recently with several leading educators and with at least one college president on this matter and they agree with me that we should undertake to improve this condition. It is with this in mind that I hope we may, in the near future, form a representative committee in our Conference that will tackle this problem and try not by correspondence but by personal conferences with college authorities to seek more information as to present tendencies, and future prospects for improving this condition. We shall need some good "salesmen" on this committee, and in this respect your president wishes suggestions.

To give a practical example of this condition, which I believe is not uncommon: Here is a musical student in the junior high school. This student is entering the ninth year. He would like to elect a music course and is well qualified to take the course. The junior high school principal is an enthusiast for music because he recognizes the fact that the educational training in this music course is just as valuable as that in Latin, for example. But the father says the student must take the Latin, mainly because he took Latin when he was in the first year

of high school and because he thinks that music would not do his child any good for college as his alma mater, one of our "liberal" Eastern colleges, allowed no music credit for entrance.

That is one of the basic reasons why so many music supervisors have a hard battle to get proper recognition for their work or to get a suitable arrangement of time in so many of the localities where potential college students are in the majority in the high schools. The principals of many of these schools who must cater to the temper of their own locality, give music scant recognition; they schedule classes to conflict with athletics and events, so the students who want music, as well as some of these other activities, have scarcely a chance. That is why we find so many administrators not giving music a chance; it is a vicious circle.

But this is only one phase. Your executive committee and past presidents wish other helpful suggestions as to ways and means of bettering music teaching and music study and gradually raising the level of accomplishment in our Eastern schools. Will you send these suggestions to us? Let us have them before our November meeting so that the committee can discuss them. So please write that suggestion today.

St. Louis is a long way for many of us to go this spring for the National Conference, but when you have seen the splendid program that President Joe is preparing for us you will be saving every nickel and every dollar as well to try to make that trip next spring, even if you have to "thumb" part of the way.

I wish you all a very happy and a very successful year in your work in music education.

F. COLWELL CONKLIN, *President*

California - Western Music Educators Conference

EXECUTIVE COMMITTEE

President—S. Earle Blakeslee, 214 E. Fourth St., Ontario, Calif.; *First Vice-President*—William E. Knuth, San Francisco State College, 124 Buchanan St., San Francisco, Calif.; *Second Vice-President*—Helen M. Barnett, State College, Santa Barbara, Calif.; *Secretary-Treasurer*—L. Alice Sturdy, 1802 Fifth Avenue, Los Angeles, Calif.; *National Directors*—Glenn H. Woods, Administration Building, Oakland, Calif. (1937-1941); Amy Grau Miller, 101 N. Hill Avenue, Pasadena, Calif. (1935-1939); *Past President*—Mary E. Ireland, 2414 T Street, Sacramento, Calif.

FELLOW Members of the California-Western Conference: It is with a distinct consciousness of the responsibility resting on each and every music educator in our Conference and in the nation, that your president has returned from a summer spent in Europe. There, as never before, one sees national ideas and ideals being molded in the minds of youth and is impressed by the extraordinary use which certain nations are making of music in this program.

Here in the United States we can well be more alive to those possibilities. It is

not too much to say that we have a duty in those matters, a duty of gravest importance. And we have an opportunity likewise in making use of the better features of radio. Many of our professions are keenly alive to this.

In particular at this moment, we should be enthusiastic over the broadcasts being sponsored by California-Western and Northwest Music Educators Conferences. The Chicago office will place in our hands shortly complete details regarding these broadcasts. Let us realize that in them we have one of the most valuable opportunities for advancement of the cause of music in education and in national life. Everyone should faithfully publicize these programs and activate a campaign of card writing to Chairman Leslie P. Clausen, Los Angeles Junior College, 855 North Vermont Avenue, Los Angeles.

A truly great year is ahead of us. May we all realize to the fullest its possibilities for inspired service to our public.

S. EARLE BLAKESLEE, *President*

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Pacific Coast Music and American Youth Series

THE Pacific Coast Music and American Youth broadcasts, sponsored by the Northwest and the California-Western Music Educators Conferences in cooperation with the Music Educators National Conference, will soon begin the third year of music education programs presenting outstanding musical organizations of the public schools of the west coast. Following the plan established last year there will be a series of six programs in the fall and a series of six in the spring to be given over the western network of the National Broadcasting Company. At the time of this writing, the exact dates and hours for the fall series have not been determined. However, the programs will probably start about the second week of November and conclude just before the Christmas vacation.

The broadcast committee wishes to present as wide a cross section of the music work done in the public schools as possible, as well as to give all musical organizations of merit an opportunity to present programs. As a general rule, the best programs of the Pacific Coast series are used the following year to represent the west coast on the National series. As the schedule for each series must, of necessity, be made up months in advance, music directors who have presentable groups are encouraged to make applications immediately for the spring programs by writing either to Walter C. Welke, University of Washington, Seattle, chairman of the Northwest Conference broadcast committee (who continues the good work done by Frances Dickey, retiring chairman); to William E. Knuth, San Francisco State College, chairman of Northern and Central California; or to Leslie P. Clausen, Los Angeles Junior College, chairman of Southern California and also general chairman.

The Pacific Coast series comes this year with many attempted improvements in administrative setup as well as in program material. Acting as scouts for outstanding work are advisory committees composed of instrumental and choral people representing various areas of the Conferences. Their recommendations

are submitted to the broadcast executive board of each section which makes the final selections. Publicity emphasizes this year the support to be solicited from civic organizations and such interested groups as parent-teacher associations as well as the stimulation of interest in the smaller communities through close contact work of committee members. A plan to promote greater listener activity among the music students in the schools and encouragement of sending comments to the radio stations is being developed. The details, unfortunately, cannot be given at this early date.

Another innovation for the coming year is the modification in the nature of the five-minute talks given in connection with each program. Talks will be given by outstanding laymen as in the past but on special topics which will give the public a better comprehension of the objectives of our present-day music education program. Although there will be some talks extolling the values of music in general, they will be in the main developments of particular phases of music education activities, such as (1) "The development of a universal spirit of true musical amateurism, which shall carry over from school days into the life of each citizen," (2) "Encouragement of home circle singing and playing," (3) "Increased opportunities for participation through promotion of musical organizations within the various social, recreational, industrial and institutional units."

Anyone interested in receiving copies of the talks may have them by writing to the general chairman. Reactions on these programs, criticisms or comments of any nature are solicited and should also be sent to the general chairman. The Broadcasting Company would like to know whether these music education broadcasts are being received favorably, and if their continuation on a sustaining basis is warranted, therefore, you are urged not only to tell your students and friends about these programs but also to write to the station over which you are listening, expressing your interest and appreciation.

Northwest Music Educators Conference

EXECUTIVE COMMITTEE

President—Louis G. Wersen, Central School Building, Tacoma, Wash.; First Vice-President—Andrew Loney, Jr., Box 140, La Grande, Oregon; Second Vice-President—James Yenney, 410 Hancock, Olympia, Wash.; Secretary—Esther C. Leake, 14 Cargill Court, Medford, Oregon; Treasurer—Lillie E. Darby, Fremont School, Klamath Falls, Oregon; Directors—R. C. Fussell, 812 N. State, Tacoma, Wash. (1937-41); Marguerite V. Hood, University of Montana, Missoula, Mont. (1935-39); National Directors—Chester R. Duncan, High School, Vancouver, Wash. (1937-41); Charles R. Cutts, 39 Grand Ave., Billings, Mont. (1935-39); Past President—Ethel M. Henson, 810 Dexter Street, Seattle, Wash.

A NEW SKIPPER but the same crew, so let's sail on.

Conference members are still talking about the great meeting we had at Portland last March. Let's perpetuate and

increase the display of strength and enthusiasm manifested there and tell our communities just what the Music Educators Conference stands for and what this able-bodied group is doing and plans to do for school music.

So it is with a strong wind that we speed toward our first port of call—the membership campaign, which is to be inaugurated at every educational meeting and teachers' institute throughout the Northwest during the months of October and November. Our very able vice-president and good friend, Andrew Loney, Jr., is in charge of the membership committee. Together with his fellow co-workers he plans a canvass of every school music teacher in the Northwest. After they get through extolling the virtues of a conference membership, non-members will petition for the privilege

to join our great fraternity. Ye who are in the fold have two duties to perform — remit three dollars to maintain your professional identity, and secure at least one new member. Here are the state chairmen who serve as membership committee for the Northwest and National under the chairmanship of "Andy" Loney:

Alaska—Marjory A. Miller, Box 384, Ketchikan, Alaska.

Idaho—Lloyd Thompson, 455 Sixth Avenue, North, Twin Falls, Idaho.

Montana—Stanley M. Teel, University of Montana, Missoula, Montana.

Oregon—Louise Robbins, 1230 Southeast Morrison, Portland, Oregon.

Washington—Marjory K. Pidduck, 3209 East James Street, Seattle, Washington.

Again we sail on via radio waves. Walter C. Welke, of University-of-Washington-Band fame, lifts his baton as chairman of the Northwest division of the Pacific Coast school music broadcasts. We should like to present our outstanding school music ensembles on this series of broadcasts. Schools desiring an opportunity to appear on these programs should make immediate application to Walter C. Welke, University of Washington.

The sails are set this time for the port of instrumental and vocal affairs. Howard W. Deye, former instrumental director at Boise, Idaho, now a member of the music faculty of the Washington State Normal School, Ellensburg, assumes the chairmanship of the instrumental affairs committee, and Herbert T. Norris, head of the public school music department of the State College of Washington, Pullman, becomes the chairman of the vocal affairs committee. Howard and Herbert have a big job to perform. But we know the two H's will present us with high class music at our next conference meeting.

Full sails, full speed ahead, our next port of call lies many miles to the east, St. Louis bound. Our schedule indicates we shall arrive on the twenty-seventh day of March for a stay of one week. Judging from tentative bookings our national sailing list will be the greatest in the history of the Northwest Conference. So don't forget to book passage for the most entertaining and alluring part of this year's itinerary — St. Louis.

Bon voyage,
Not a saint but still—LOUIS, your skipper.—

LOUIS G. WERSEN, *President*

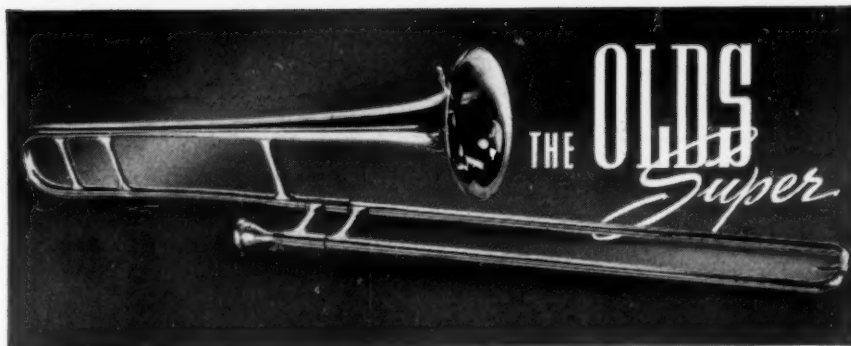
NOTES FROM THE FIELD

Continued from page 12

Constance Pearl Johnson, formerly of the University of South Dakota, is now located in Johnson City, Tennessee, where she is a member of the faculty of East Tennessee State Teachers College.

Floyd McCune, of Oakley, Illinois, has been appointed supervisor of vocal and instrumental music in the public schools of Thomasville, Alabama.

D. Sterling Wheelwright is now located in Washington, D. C., where he has assumed his new duties as organist and chapel director for the Church of Jesus Christ of Latter-day Saints. Formerly an editor, teacher, and recitalist in Chicago, Mr. Wheelwright went to Salt Lake City, Utah, in May 1936, as assistant director of the Salt Lake Tabernacle Choir, and although his new post in Washington takes him away from the Tabernacle work in Utah, he will retain his titular connection there.



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ON BEHALF of all officers elected to serve during the next biennium, I wish to assure the Conference membership of our earnest desire to fulfill to the best of our several abilities the obligations of the offices for which we have been chosen. Perhaps the greatest need at the present time is for the Conference officers to maintain close contact with the supervisors and teachers in their various districts in order that they may be informed regarding trends in thought and practice throughout the Conference.

This is an era of change. The effectiveness of our school programs is being challenged, and music will be subjected to a searching scrutiny as the public becomes aware of some of the more glaring deficiencies of our public school systems. Wherever the blame may rest, the fact is becoming fairly well established that our present educational leadership has failed in a measure to meet the tremendous responsibilities that a complex social structure has placed upon it.

The urgent need at present is a curriculum which will re-establish to a degree the older sound principles of social order and discipline. We have taught facts and skills and we have experimented widely with the curriculum without discovering a means of building character and citizenship. The froth of education has, to a large extent, hidden its solid and enduring content.

Perhaps this has also been true in a measure within the field of music. The following statements by leading school

music authorities may illustrate: "Directors have focused their attention upon the development of technical proficiency but have overlooked the demands of musicianship." "Our schools are fostering one aspect of music only—practiced accuracy in display." "How well are the instrumentalists learning to express a simple phrase or produce a beautiful tone?"

These brief excerpts from recent correspondence indicate the extent to which the spotlight is being focused upon the results which we as teachers are producing, and it will become our immediate task to examine ourselves and our methods to discover a means of building a more substantial structure.

This, in the main, is the task of the National and Sectional Conferences—to provide a common meeting ground for the interchange of ideas and for the perfection of new techniques of teaching. Within these Conferences we should expect to find those teachers who are actively and aggressively striving to better the status of music as an educational medium. Only through such an organization can the best and most effective procedures be made available to all and can means be found to discourage and eliminate backward conceptions of music's place in the modern educational scheme.

The strength of an organization is measured not only in terms of its membership but also in terms of the interest its members take in the objectives of the organization. I am sure that I speak for the other officers and for Dr. Maddy when I urge upon you the importance of early renewal of membership in the joint Conferences and widespread activity in the enrollment of new members for this year.

Our immediate concern is, of course, the great biennial meeting in St. Louis. Members of the North Central Conference are particularly fortunate in the location of this meeting and all teachers in this area are urged to plan their concert and contest activities with this conference in mind.

CHARLES B. RIGHTER, *President*

Southwestern Music Educators Conference

EXECUTIVE COMMITTEE

President—Catharine E. Strouse, Kansas State Teachers College, Emporia, Kansas; *First Vice-President*—James L. Waller, Lowell School, Tulsa, Okla.; *Second Vice-President*—Raymon H. Hunt, 1149 S. Vine, Denver, Colo.; *Secretary*—Gratia Boyle, 1001 Woodrow, Wichita, Kansas; *Treasurer*—Reven S. DeJarnette, 601 N. 7th St., Weatherford, Okla.; *National Directors*—Frances Smith Catron, 304 N. 6th St., Ponca City, Okla. (1937-41); George Oscar Bowen, 211 E. 29th St., Tulsa, Okla. (1935-39); *Past President*—John C. Kendel, 414-14th St., Denver, Colo.

AUTUMN of 1937, and time for each of the newcomers in the capacity of president to greet his, shall we say, constituents. And it is a hearty greeting I send to you through our official organ, a message of thanks for your confidence

and an advance installment of gratitude for your future support and cooperation.

You will wish to know of progress since the close of the last fiscal year. If you have read the reports of your treasurer for the past few years, you have noted—some of you with a bit of a tremble—that in addition to cash on hand there was invested in a Mutual Building and Loan Association the sum of twelve hundred dollars. You will wish to know also that the last bit of work during my incumbency was to secure the withdrawal of that complete sum with a nice amount of interest. Our new treasurer has been instructed to invest this sum plus enough to make even money in the United States Postal Savings Bonds. This much by way of reporting that financially the

Southwestern is standing squarely on its feet.

To date, the executive board has been exemplary in both helpfulness in advice and in promptness in replying to calls for aid. I compliment the membership on their judgment in choosing such officers.

Probably the task requiring the most time and thought so far has been the appointment of the state chairman for each state. These names will be published directly. This is a most important task for various reasons. You will note that the appointees are all men. With the entrance of great numbers of young men into the field of music education, it seems logical that their memberships may be secured more easily by

men than by women. At any rate, the plan seems worth trying.

Our first important objective will be a fine attendance and an exhibition of the usual splendid Southwestern spirit at the coming St. Louis conference. The 1938 national conference will be in our own area; there will no doubt be sectional meetings—at least one; ours should be the largest by far. Right now is the time to be planning both school programs and savings accounts with this splendid national conference in view.

Many of you have some fine ideas and wishes concerning the 1939 conference. Please believe that they will be most welcome and will receive the careful consideration of the executive board and of

CATHARINE E. STROUSE, President

Southern Conference for Music Education

EXECUTIVE COMMITTEE

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COLUMBIA and all the thronging experiences which crowded our days there are only a memory, but what a very delightful and inspiring one. So many forces combined to make the Columbia meeting one of the greatest if not the greatest in the history of the Southern Conference. Among them, first, last, and always was Grace Van Dyke More; tireless, indefatigable, efficient and always on the job, and what a job! G. V. D. M.'s program was both inspiring and awe-inspiring; inspiring in what it did to those who attended; awe-inspiring, to the new president at least, when he thinks of trying to emulate such a standard. Then there was Director Gavin who was everywhere at the same time, and his splendid chief, A. Cline Flora, who was an interested spectator at many of the sessions. And how can one write of the bands, especially the one from Raleigh; the one conducted by the city councilman, or mayor, or senator? I approached the conductor and asked him how he secured funds for instruments,

uniforms, transportation, etc. His reply was significant. He said, "I happen to be chairman of the finance committee of the city council."

And what of that unforgettable program at the annual dinner when a group of white folks, the Society for the Preservation of Spirituals, sang and interpreted the racial songs of the Negro? If I live to be a thousand years old; travel a million miles, and attend uncounted conferences I shall never forget the expressions which flitted across H. D.'s face as he watched one after another of the staid, serious Southern Conference members join in the ultra-rhythmic and tonal contortions of our entertainers. It was a study worthy of—well, at the moment one cannot name an adequate artist.

In my more than thirty years' experience in music education I have attended many conferences and read numerous reports of committees on resolutions. For the most part they are apt to be stale, stodgy, and stupid. I have just reread the resolutions of Dr. Francis' committee—a masterly and forward-looking document! And what a task it has set for the Conference for the next two years. My hat is off to this latest Southern Conference committee on resolutions.

A great convention, I reaffirm—great in its conception and execution; in its harmonious spirit; excellent offerings; delightful fellowship and fun. Good friends of the 1937-39 Board, have we the least chance of following the Biblical injunction "Go thou and do likewise"?

EDWIN N. C. BARNES, President

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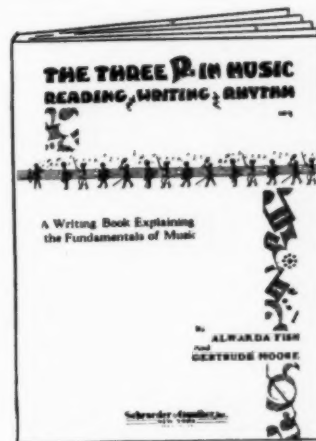
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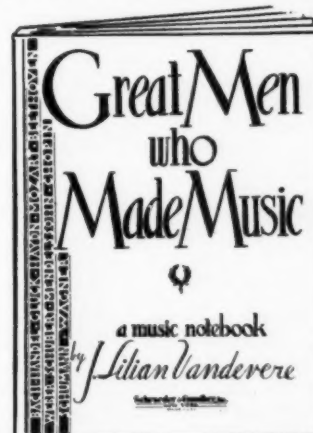
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Association and Club News

New York State Association

▲ THE New York State Band and Orchestra Association is sponsoring the fifth annual clinic which will be held at Ithaca College, Ithaca, New York, December 2, 3, and 4. Alfred E. Spouse will be guest conductor of the choir of two hundred voices; and, as stated in the September issue of the JOURNAL, the orchestra of 110 members will be conducted by Adam P. Lesinsky, of Whiting, Indiana, and the band of 110 members, by William D. Revelli, of the University of Michigan.

A. R. McAllister, president of the National School Band Association, and secretary of the National Committee on Competition-Festivals, will be a guest speaker.

Directors in the state who would like to enter students in any of the three all-state organizations, may obtain application blanks, programs, and general information by writing the secretary of the Association at 127 West Street, Ithaca, New York.—Frederic Fay Swift, *Secretary-Treasurer*.

Ohio Valley M. E. A.

▲ THE United States Marine Band, under the leadership of Captain Taylor Branson, played two concerts on Sunday, September 19, under the auspices of the Ohio Valley Music Educators Association, in cooperation with Oglebay Institute. It was estimated that seven thousand persons attended the afternoon program at Oglebay Park, which included a concert by the Marine Band and a massed group of bandmen from thirty high schools adjacent to Wheeling. Schools were represented from points in Ohio, Pennsylvania, and West Virginia.

In the evening, at Market Auditorium, one thousand persons heard the second concert. Participating bands were allowed to sell tickets in advance, retaining a commission on each ticket sold. Proceeds from the general sale will go toward financing the band clinic arranged for February, which is to bring William D. Revelli, of the University of Michigan, to Wheeling.

The first fall meeting of the Association was held early this month, at which time officers and committee chairmen met to outline plans for the coming year. The officers of the 1936-37 season were re-elected, and their names were given in the September issue of the JOURNAL.

The speakers on the program were Stell Marek Cushing, authority on folk music, from New York, and Antonio Modarelli, formerly conductor of the Pittsburgh Symphony Orchestra and now associated with Oglebay Institute as director of the Tri-State Music Association, Inc. Mr. Modarelli stressed the means by which the Music Educators Association can cooperate in the plans of his Association for the promotion and development of instrumental music in the upper Ohio Valley.

Amendments to the by-laws were passed changing the number of meetings to six each year, beginning with October and ending with April, instead of May. It was voted to require each member of the Ohio Valley Music Educators Association

to become at least a partial member of the National Conference, thus completing affiliation with that body. It was announced that November 10 will be "Administrator's Night" and that school superintendents and principals will attend to hear the reports of the vocal and instrumental committees on plans for the present year. The speaker will be R. D. Smith, superintendent of schools in Crestline, Ohio, and former president of the Ohio Music Educators Association.

The committee chairmen for 1937-38 are: Instrumental Chairman—C. Lawrence Kingsbury, Wheeling, West Virginia; Vocal Chairman—Ruth Bailey, Martins Ferry, Ohio; Program Chairman—Ethel Check, Wheeling.—EDWIN M. STECKEL, *Secretary*.

New Jersey S. T. A. Music Department

▲ MEETING in conjunction with the State Teachers Association convention at Atlantic City, November 12-14 inclusive, the Music Department is sponsoring a three-day program, the climactic event of which will be the appearance of the New Jersey All-State Chorus of 300 singers and the All-State Orchestra of 190 players, with José Iturbe conducting. Among the speakers appearing before the Music Department will be Estelle Liebling, whose topic is "Training the Young Voice," and F. Colwell Conklin, director of music at Mamaroneck and president of the Eastern Music Educators Conference, who will speak on "A Balanced Program of Public School Music." President Mabel E. Bray will preside at the meetings.

Registration of teachers, friends, and students; rehearsals of each group; dinner, meetings of various departments, and an informal party of the members of the chorus and orchestra will consume the day Friday, November 12. A musical high light of the program arranged for Saturday, November 13, will be the appearance of the All-School Elementary Vested Choir, of Westfield, under the direction of Josephine K. Herche. The addresses of Miss Liebling and Mr. Conklin are scheduled on the same program, and the annual luncheon of the Department of Music for members and their guests will follow. The remainder of the day, from four o'clock on through the evening, will be given over to rehearsals of the All-State groups.

The Sunday morning rehearsals of the Chorus and Orchestra will begin at half past eight o'clock, and at half past ten, a portion of the program will be broadcast over a nation-wide hookup. The Sunday afternoon concert of the Chorus and Orchestra, Mr. Iturbe conducting, will be heard in Convention Hall at three o'clock. Neighboring friends are invited to attend the meeting and luncheon on Saturday, and the rehearsal, the broadcast, and the concert on Sunday.

Another feature of this annual meeting will be a poster exhibition of music accomplishments in the public schools of New Jersey. Units of music integration with other subjects, music appreciation projects, and other valuable materials will be shown.—K. ELIZABETH INGALLS, *Vice-President*.

Texas B. and O. Association

▲ THE Texas School Band and Orchestra Association has set February 4 and 5 as the dates for the 1938 clinics, with Fort Worth as the meeting place. Harold Bachman and Mark H. Hindsley will be the guest conductors of the bands. The names of the orchestra conductors will be announced later. Ward G. Brandstetter, of Palestine, is secretary of the Association, and further information may be obtained by writing to him.

Nebraska

▲ THE Nebraska Choral Directors Association has been organized, and a membership drive is now under way. The purpose of the Association is to promote cooperation among vocal music educators throughout the state on all educational levels—elementary, secondary, and college. All persons interested in the stimulation of good vocal music and methods may become a member of the organization upon the payment of fees. A combined clinic, sponsored by the Choral Directors and Bandmasters Associations, will be held in Wayne, November 26 and 27.

Among the music educators who will demonstrate contest materials on this occasion are Max T. Krone, John Rosboro, Carol M. Pitts, Harold Bachman, William D. Revelli, Glenn Cliffe Bainum. D. R. Appelman is chairman of the Choral Directors Association, and Arthur G. Harrell is president of the Bandmasters Association.

Delaware S. E. A. Department of Music

▲ THE third meeting of the board of directors of the Department of Music of the Delaware State Education Association was held in Dover, Delaware, September 11, 1937. The purpose of the meeting was to discuss plans for the coming convention to be held in Wilmington, November 18 and 19. Tentative music plans are as follows:

General opening session to be held in the Aldine Theatre, November 18. A band from Lewes, Delaware, composed of forty-five members will furnish the music. Members of the Music Department will assist Glenn Gildersleeve, chairman of the necrology committee, in presenting a memorial service.

The annual luncheon of the Music Department will be held in the Y.M.C.A. Thursday at noon. Elizabeth C. Bacon, of Wilmington, is acting chairman, with Helen E. Martin, of New Castle County, in charge of entertainment. Following the luncheon, the annual business meeting of the Department will be held. At this time the new officers for the coming year will be elected. Maude H. Deakne, of Wilmington, is chairman of the nominating committee. The county chairmen will make their reports on the county music festivals held during the past year. The county chairmen who have served during the past year are: Marguerite Y. Millikin, Wilmington; Ruth Zimmerman Duling, New Castle County; Richard MacFaddin, Kent Coun-

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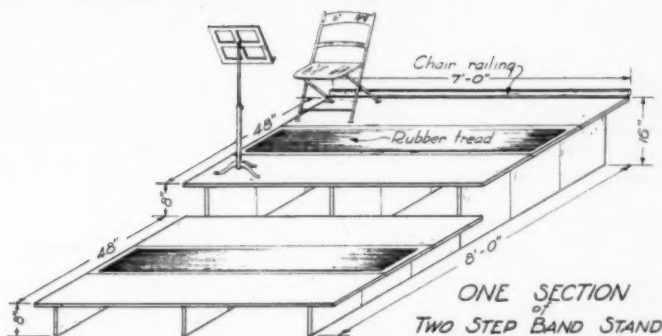
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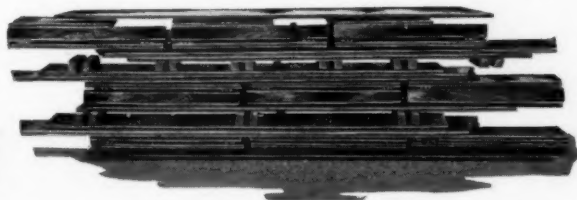
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ty; and John G. Kupsky, Sussex County. Lilla Belle Pitts, of Elizabeth, New Jersey, will be the principal speaker at the sectional meeting of the Department, Friday, November 19. Miss Pitts will give a demonstration on "Integration in Music Education," in which pupils from the Willard Hall Junior High School will participate. Wilbert B. Hitchner, Jr., of Wilmington, will be the presiding officer.

At the closing general session on Friday afternoon, the combined orchestras of the Wilmington and Pierre S. Dupont High Schools will present a program. The conductors will be Wilbert B. Hitchner, Jr., Walter Mitchell, and W. Fred Orth, Jr. The Glee Club of the University of Delaware, under the direction of Anthony J. Loudis, newly appointed member to the University Music Department, will also have a part in the program. This is the first time the University of Delaware has contributed to the musical programs of the state educational conventions.

The Music Department held a social get-together, Saturday, Oct. 9, at the Rehoboth Country Club. George A. Peck, of Laurel, was chairman. Fifty members of the department attended and enjoyed an afternoon and evening of tennis, golf, bridge, singing, and dancing. This was the first social affair of the department, and it is the hope of those who attended that it may become an annual event.—ANABEL GROVES HOWELL, *President*.

Central Kentucky M. E. A.

▲ THE Central Kentucky Music Educators Association held its fall meeting in conjunction with the University of Kentucky Educational Conference in Lexington, October 29, with James E. Van Peursem, of Richmond, presiding. Willem Van de Wall spoke on "The Element of Personality in Music Teaching," after which there was a discussion. A business meeting was held, and officers for the coming year were elected.—MILDRED S. LEWIS, *Corresponding Secretary*.

Iowa S. T. A. Music Section

▲ MEETING November 5 at half past twelve o'clock in Des Moines at Younkers Tea Room, the Music Section will hear the following program: (1) Violin recital by Ilza Niemack, of Iowa State College; (2) Address, "The Value of Music Contests for High School Pupils," by Superintendent P. C. Lapham, of Charles City; (3) Address, "Rhythm and Singing in the Elementary School," by Marybelle Eubank, supervisor of elementary school music, Kansas City; (4) Address, "Coordinating the Music Program," by Lytton S. Davis, director of music education, Omaha public schools; (5) Concert, Fort Dodge Civic Glee Club, J. Howard Orth, conductor.

F. E. Engels, of Des Moines, is chairman.—EARL JOESTON, *Secretary*.

Westchester County M. E. A.

▲ THE Westchester County (New York) Music Educators Association is sponsoring a band clinic at White Plains, December 17 and 18. William D. Revelli, of the University of Michigan, will conduct. Registrations may be mailed to F. Colwell Conklin, 63 Hillcrest avenue, Larchmont, New York. Lodging reservations should be sent direct to the Roger Smith Hotel, White Plains, New York.

Connecticut M. E. A.

▲ THE ASSOCIATION held a meeting October 29, which was general teachers' convention day. The luncheon was at half past twelve o'clock at the Algonquin Club, with Geoffrey O'Hara as speaker. Officers for the coming year were elected. Probably no festival or contest will be arranged for this year, as the general feeling is that once in two years is often enough. There will be, no doubt, the usual spring concert given at Connecticut State College, Storrs, to which selected players and singers will be sent from all the high schools of the state. Outstanding leaders from New York usually conduct the various groups at this concert.—LEON R. CORLISS, *Secretary*.

P. S. M. T. Club of Wilmington

▲ THE first fall meeting of the Public School Music Teachers Club of Wilmington was held Tuesday, October 5, at the Jewish Temple Center. Estelle H. Frankel had charge of the program, and with the assistance of Rabbi Tavel and a mixed quartet, presented a very interesting program of Hebrew music. The Club members were taken to the Temple Beth Emeth where Rabbi Tavel gave a brief history of Hebrew music and explained the numbers sung by the quartet. Mrs. Frankel directed and Mr. Terry, organist of St. John's Church, was accompanist. Mary Scott Gallery, newly elected president of the Club, presided over the meeting, which was followed by a social hour under the direction of Caroline Teitsworth and a committee.—A. G. H.

In-and-About Boston

▲ AT THE FIRST fall meeting, October 9, the members of the Club heard Clifton Joseph Furness, of the New England Conservatory of Music, speak on the subject "Necessary Cultural Background Needed for Music Educators." Robert W. Gibb was in charge of the meeting, and Helen C. Curry was hostess. C. V. Buttelman, Executive Secretary of the M.E.N.C., was a guest at this meeting which was held at the University Club.

Dates for succeeding meetings of the Club are December 4; February 5; April 2. Information concerning the programs for these meetings will be announced later.—ENOS E. HELD, *President*.

In-and-About Burlington

▲ THE first fall meeting of the Club was held in Burlington, October 23. Following are the new officers for the coming year: President—Winona A. Weed, Enosburg Falls; Vice-President—Bertha Whitney, Northfield; Secretary—Lauria P. Grandey, Burlington; Treasurer—Teresa T. Thurston, Burlington; Publicity—Harlie Wilson, Burlington.

The directors of the Club are M. Natalie Marston, Burlington; Adrian Holmes, Burlington; Alice Buck, Shelburne; Evelyn Foster, Swanton.—LAURIA P. GRANLEY, *Secretary*.

In-and-About Chicago

▲ THE first fall meeting of the Club was held October 16. The schedule of meetings for the remainder of the year is as follows: November 30; January 22; March 5; April 16. Members are urged to reserve these dates.

The second meeting, Tuesday evening, November 30, will be held at six o'clock

at a west side high school. Notification of the place of meeting will be made by mail. On the program will be the Lane Technical High School Band, Gardner P. Huff, director, and the Adult Male Chorus, from East Chicago, Indiana, Robert J. White, director.

A round-table discussion is planned for the January meeting. At the close of the meeting, topic leaders from each group will comment upon important facts and conclusions. What would you like to have included in these discussions? The music program will be announced in a later issue of the Journal.—AVIS T. SCHREIBER, *Secretary*.

In-and-About Cincinnati

▲ THE first meeting of the In-and-About Club for the 1937 season was held in the Hall of Mirrors, Netherlands Plaza, in connection with the Southwestern Teachers Association, Friday, October 29. Mabelle Glenn, director of music in the Kansas City public schools, conducted a clinic on "The Changing Boy Voice—Its Classification, Proper Care, and the Selection of Suitable Song Material." Thelma Klett, soprano, was accompanied by Elba Davies, pianist, in a group of songs.

In-and-About New Haven

▲ A MEETING of the music educators of Connecticut was held September 22 preliminary to the founding of the In-and-About Club on October 16, at the Hotel Taft in New Haven. Assistant Superintendent A. F. Mayhew, of New Haven, was chairman of the October 16 meeting, and several speakers from out of the state were present to lend a hand in the organization processes.

Gustave Baumann was in charge of the arrangements for the meeting, and the speakers were Mrs. Howard Settle, of Boston, and John E. C. Merker, of Newport, Rhode Island.

Officers were elected as follows: President—Elsa Limbach, of Norwich; First Vice-President—William E. Brown, of New Haven; Second Vice-President—Agnes W. Wakeman, of New Haven; Secretary—Leon R. Corliss, Naugatuck; Treasurer—Jane F. Foster, of East Hartford. The directors are: A. F. Mayhew, of New Haven; G. Baumann, of New Haven; Herbert A. France, of Storrs; Lawrence Perry, of Danbury; Louise M. Kifer, of New Haven; May Andrus, of Hamden; Mary C. Donovan, Greenwich; Clarence A. Grimes, of Hamden.

The next meeting of the Club will be held December 4, at the Hotel Taft, New Haven.—LEON R. CORLISS, *Secretary*.

In-and-About Syracuse

▲ THE first meeting of the In-and-About Club was held October 22, with Russell Carter, state supervisor of music, as principal speaker. The program was open to all music teachers attending the Central Zone Teachers Association meetings. Plans for the state work for the coming year will be given in later issues of the JOURNAL.—FREDERIC FAY SWIFT, *President*.

In-and-About Twin Cities Club

▲ THE FIRST fall meeting of the In-and-About Club was held Saturday, October 9, at the University of Minnesota, with Rose McLeer, of St. Paul, as chairman for the day. Robert Emeott gave a talk and demonstration on "Music and Finger Painting," and Mathilda Heck led the

CONTINUED ON PAGE SIXTY-EIGHT



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83098	Echo Song (Double Chorus).....	di Lasso	.15
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82606	John Peel.....	Old English	.12
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82608	Hoodah Day.....	Sea Chantey	.12
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82087	Gratitude.....	Flagler	.12
82088	Down Among the Cane-Brakes.....	Foster	.15
82089	Ho, Jolly Jenkin.....	Sullivan-Andrews	.16
82090	Gentle Annie.....	Foster	.15
82091	Carmencita (Cielito Lindo).....	Mexican Folk-Song	.15
82092	Vesuvius.....	Leoni	.16

S.A.B.

88019	Prayer from Haensel and Gretel....	Humperdinck	.15
88020	My Love Dwelt in a Northern Land.....	Elgar	.15
88021	Dance, My Comrades.....	Bennett	.15
88022	In Silent Night.....	Suabian Folk-Song	.16
88023	Lullaby and Good-Night.....	Brahms	.12
88024	Drink to Me Only With Thine Eyes.....	Old English	.12
88025	Songs My Mother Taught Me.....	Dvorak	.12
88507	Jesu, Joy of Man's Desiring (Sacred).....	Bach	.15

S.A.T.B.

81064	Dark Eyes.....	Russian Folk-Song	.16
81065	Windy Nights.....	Cain	.16
81066	The Swan.....	St. Saens-Cain	.18
81067	My Love Dwelt in a Northern Land....	Riegger	.15
81068	As Torrents in Summer.....	Elgar-Cain	.12
81069	The Nightingale.....	Mendelssohn	.12
81070	Carmencita (Cielito Lindo).....	Mexican Folk-Song	.16
81071	The Lone Oak-Tree.....	Levenson	.15


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S.A.T.B.

84132	O Saviour, Hear Me.....	Gluck	.16
84133	O Divine Redeemer.....	Gounod	.16
84134	Praise Ye the Father.....	Gounod	.12
84135	O Vos Omnes.....	Morales	.12
84136	Ave Maria.....	Schubert	.16
84137	Jesu, Joy of Man's Desiring.....	Bach	.15

S.A.T.B.

84138	Armenian Canticle of Thanksgiving.....	Gaul	.15
84139	Armenian Great Entrance.....	Gaul	.15
84140	Let the Words of My Mouth.....	Pears	.15
84141	God is a Spirit.....	Scholin	.15
84142	Bethlehem.....	Williams	.15
84143	Thy Word is a Lantern Unto My Feet....	Pears	.15

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Special aid or practical advice can be provided through the personal interest and effort of persons in the field who are willing to share their professional knowledge and experience. Here are opportunities to extend the service into frontier fields. Readers are invited to address their replies to the key signatures (initials and serial numbers), in care of the Music Educators JOURNAL, 64 East Jackson Boulevard, Chicago, Illinois. (All communications will be forwarded, and, in cases having sufficient general interest, the communications will, with the permission of the writer, be published in whole or in part in the JOURNAL.)

Music Clubs in Schools. Our school is stressing club work this year. There has been a demand for a music club besides the usual choral and instrumental organizations. Can you suggest a source of information to which I may turn, or can you suggest projects that would keep such an organization interested?—W. O., Ohio (130).

[Among the books from which ideas for projects can be derived for club work are: "Creative School Music" by Hopkins and Fox; "Sign Posts to Music" by Alvaretta West—both of which are particularly suited to the needs of grade school work; and "Music Integration in the Junior High School" by Lilla Belle Pitts is replete with suggested projects for music study in the higher grades. In a Study Course in Music Understanding, adopted by the National Federation of Music Clubs, the following books are included: "The Fundamentals of Music" by Karl W. Gehrkens; "From Song to Symphony" by Daniel Gregory Mason; "Musical Instruments" by Edgar Stillman Kelly; "Epochs in Musical Progress" by Clarence G. Hamilton; "Twentieth Century Music" by Marion Bauer. Etelka Evans, Cincinnati Conservatory of Music, Cincinnati, Ohio, is chairman of the Junior Division of the National Federation of Music Clubs, and by writing to her you should be able to secure helpful information.]

Wants Feasible Plans for Instrumental Classes. Is there any pamphlet prepared by the Music Educators National Conference which gives detailed information as to feasible plans for instrumental classes in public schools?—F. A. J., Massachusetts (129).

[The M.E.N.C. Yearbooks contain articles on various phases of instrumental work in the schools, and articles of like nature are published in the columns of the Journal from issue to issue. However, the Conference does not publish a bulletin dealing exclusively with plans for class teaching. Some excellent methods and manuals are issued by several publishers who advertise consistently in the Journal. There is a pamphlet "Course of Study in Instrumental Music" by Harry A. King, of Fredonia, New York, which was published by Mr. King in the early part of 1937, and which was reviewed in the May issue of the Journal. To quote from the review mentioned: "This sixty-page book comprises a course of study that gives consideration to the philosophy, aims, organization, standards of achievement, and selection of materials in the teaching of instrumental music from the primary grades through senior high school. The book contains lists of suitable teaching materials, and units of work are suggested for the various grade levels, even for rhythm band work in the primary grades. As a general survey of the field, it seems to cover all phases of instrumental study rather thoroughly."]

Asks Teaching Aid for Adult Beginners. I am a teacher of adult education. I listen to your wonderful programs every Sunday morning, and I enjoy them very much. Do you have any material for, or suggestions on, choral singing among untrained adult singers? I would appreciate it very much if you could give me some help. I am trying to organize a class in music appreciation and note study. If you have any books or any material, please let me know.—P. P., Pennsylvania (116).

Sunday School Orchestra. For some time I have been thinking of organizing a Sunday School Orchestra. Where the finances are limited could you suggest a plan whereby this could be accomplished?—A. J. M., Pennsylvania (48).

Choir Director Seeks Aid. Please send me any tracts or information you have that would be helpful to me in building up a good church choir.—W. S., Mississippi (126).

[This inquiry and the one preceding are typical of those most frequently received.]

Orchestras vs. "Wind Instrument Psychology." I am very much interested in the Music and American Youth broadcasts and also in the announcement that the Music Educators National Conference is inviting nation-wide correspondence relative to the problems of music education in public and private schools. As an instructor and director of stringed instrument classes and of ensemble and orchestral groups, I am happy to avail myself of the opportunity thus offered. I believe that we, as a city, are keeping pace musically with other cities of similar size; we have general and special music courses in singing, theory, and music appreciation, well-organized choruses, orchestras and bands in the schools, as well as in civic projects which include a symphony orchestra and choral society. However, one of our great problems, I find, is to maintain the proper balance between orchestra and band development in the instrumental music field. The stringed instrument classes in the schools were the first of the extracurricular, special teacher classes; they were organized in 1922 as a logical basis for orchestral and ensemble groups. Wind instrument, piano, and expression classes were later added, and then the high school, assisted by local business men's clubs, brought in a bandmaster, and the "wind instrument psychology" began.

Our great handicap lies in the fact that the men influential in educational affairs in this community, although progressive in thought and spirit, are not themselves musical, and are prone to overestimate the publicity advantages of the band, therefore giving it an undue share of financial and moral support to the detriment of the orchestra. With the greater portion of available funds devoted to the maintenance of the bands and their directors, the stringed instrument department is having to struggle as best it can. This year, for the first time, a small monthly salary of fifty dollars has been granted for stringed instrument classes in the three junior high schools, the work heretofore having been carried on entirely on a fee basis. I instruct five classes weekly in each school (fifteen classes per week) comprising beginning, intermediate and advanced groups—ninety-five pupils in all. This, of course, is a ridiculously low figure for such work, but as the advantage of establishing the department as a regular part of the school program seemed very great, I thought best to accept the offer.

I shall be very grateful, indeed, if you will furnish me with a comparative salary scale which might be presented at a meeting of the school board, in order that the authorities here may know something of the salaries paid by other cities. The superintendent of schools maintains that all music instruction whether by general or special teachers, should be remunerated according to the number of hours of schooltime given, while we instrumental instructors feel that instrumental work should be on a different basis, and that the number of pupils, as well as the specialized nature of the work, be taken into consideration.

Any suggestions that you may make will be very much appreciated.—L. K. (131).

[The following information was supplied by an interested person. "In the city in which I teach, the music teachers are appointed and paid in exactly the same way as teachers of other subjects—history, English, etc. If their assignment to teaching duties is just for half time, they are appointed for half time with half salary. Our load for music teachers is exactly that of academic teachers and not the longer hours of the laboratory and shop teachers. This is because of the emotional drag essential in the proper teaching of music and because of the number of extra performances which the music teacher is called upon to direct. As a rule, city boards of education make no distinction concerning the subject any teacher handles. The salary scale is identical in the teaching levels." Readers having suggestions to make concerning this problem are invited to mail them to L. K. in care of the Journal.]

Choir Material for Children. For the benefit of others who may desire suggestions regarding choir material for children, the following communication received from a Conference member is published:

Under School Music Problems Round Table, I see that two persons are inquiring about choir material for children. I am compiling a bulletin listing two-part material, sacred and secular, for the National Federation of Music Clubs and will be glad to send material to N. A., Texas, and U. C. A., New York.—Helen McBride, Cortland Apts., 354, Louisville, Kentucky.

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1938 Competitions and Festivals

THE following paragraphs supplement the information published in the September Journal. The items are compiled from information received from official sources, in most instances from officers of the sponsoring organizations or institutions named. Each paragraph gives, so far as available information permits, (a) State or district and official title of event, (b) date and place, (c) name of sponsoring organization, (d) name and address of chairman or official to whom correspondence regarding participation should be sent.

A key is included to indicate contest divisions as follows: B—band, O—orchestra, C—chorus, VE—vocal ensemble, IE—instrumental ensemble, VS—vocal solo, IS—instrumental solo.

In later issues the Journal will publish additional information to supplement or complete what is given here and to cover state or district events not included in this listing or in the September issue.

The compilation and publication of this data is part of the service of the M.E.N.C. Committee on School Music Competition-Festivals, which in cooperation with the National School Orchestra, Band and Vocal Associations provides, through the medium of the Journal and the headquarters office, a "clearing house" for information in this field.

Arizona. Northern Arizona Interscholastic Contest Music Festival, probably 15th and 16th of April. Sponsored by Arizona State Teachers College, Flagstaff. (B-O-C-VE-IE-IS) General Chairman: Hartwig O. Bjerg, Arizona State Teachers College; Chairman of Music Events: Eldon A. Ardrey, Arizona State Teachers College, Flagstaff.

Arizona. Arizona State Band and Orchestra Festival, probably in April, Arizona State College, Tempe. (B-O) Sponsored by the Arizona School Band and Orchestra Association. Address inquiries to Carl G. Hoyer, Arizona State College, Tempe.

Arkansas. Arkansas School Band and Orchestra Contest, April 29-30, place to be announced. Sponsored by Arkansas School Band and Orchestra Association. (B-O-IE-IS) Inquiries to Addison Wall, Senior High School, Fort Smith.

Colorado. Colorado High School Music Competition-Festival to be held about April 20th, place undecided. Sponsored by the Colorado Instrumental and Choral Directors Associations. (B-O-C-VE-IE-VS-IS) Inquiries to Herbert K. Walther, 1140 Lincoln Avenue, Denver (instrumental); Katherine Bauder, Fort Collins (vocal).

Florida. Florida State High School Music Festival, April 21-23, Tampa. Sponsored by the University of Tampa. (B-O-C-VE-IE-VS-IS) Inquiries to John H. Sherman, President of the University of Tampa.

Illinois. Illinois State Vocal Contest-Festival, probably May 1st, Illinois State Normal University, Normal. Sponsored by the Illinois State Vocal Association. (C-VE-VS) Inquiries to Wayne S. Hertz, West High School, Aurora.

Kansas. Southwestern College Annual Inter-High School Music Contests, probable dates March 18-19 at Southwestern College, Winfield. Sponsored by Southwestern College. (B-O-C-VE-IE-VS-IS) Inquiries to Luther O. Leavengood, Southwestern College, Winfield.

Kansas. Twenty-sixth Annual All-Kansas High School Music Competition and Festival, April 25-29, Emporia. Sponsored by Kansas State Teachers Col-

lege. (B-O-C-VE-IE-VS-IS) Address inquiries to Orville J. Borchers, Director of Music, Kansas State Teachers College, Emporia.

Maine. Eastern School Music Festival, about May 7 at Dexter. Sponsored by the Maine Teachers' Association. (B-O-C) Inquiries to Mrs. Mary Smart, Dexter.

Maine. Western School Music Festival, May 14, Kittery. Sponsored by the Maine Teachers' Association. Inquiries to David Kushious, Kittery.

Massachusetts. Massachusetts Music Festival, May 7, Fall River. Sponsored by Massachusetts Music Festival Association. (B-O-C-VE-IE-VS-IS) Inquiries to John E. C. Merker, 121 John St., Newport, R. I.

Missouri. Northeast Missouri High School Music Festival, third week in April at Kirksville. Sponsored by Northeast Missouri State Teachers College, Kirksville. (B-O-C-VE-IE-VS-IS) Inquiries to J. L. Biggerstaff, Northeast Missouri State Teachers College, Kirksville.

Missouri. Southwest Missouri High School Music Contest, April 13-16, State Teachers College, Springfield. Sponsored by State Teachers College. (B-O-C-VE-IE-VS-IS) Inquiries to C. P. Kinsey, State Teachers College, Springfield.

Missouri. Central Missouri District Music Contest, tentative dates April 14-16. Sponsored by Central Missouri State Teachers College and Central District of the Missouri State Teachers Association. (B-O-C-VE-IE-VS-IS) Inquiries to Paul R. Utt, State Teachers College, Warrensburg.

Montana. Havre Band Festival, sometime in May at Havre. Sponsored by the City of Havre. (B) Inquiries to C. D. Knapp, Havre.

New Jersey. Fourth Annual All-State High School Choral Festival, May 21, State Teachers College, Trenton. Sponsored by the Music Department of the New Jersey State Teachers Association. (C) Inquiries to Mabel E. Bray, State Teachers College, Trenton.

North Dakota. North Dakota State High School Contest, May 19-20, Grand Forks. Sponsored by the University of North Dakota. (B-O-C-VE-IE-VS-IS) Inquiries to John E. Howard, Box 56, University Station, Grand Forks.

Ohio. Eastern Ohio Music Festival and Contest, last Saturday in March or first Saturday in April, probably at Muskingum College, New Concord. Sponsored by Muskingum College. (B-C-VE-IE-VS-IS) Local Chairman: Milton F. Rehg, Muskingum College, New Concord.

Ohio. Greater Cleveland School Music Contests, sponsored by the schools of Greater Cleveland. March 11-12, vocal and instrumental solo and ensemble contests for junior and senior high schools; April 29, senior high school choral contest; May 7, senior high school band contest; May 20, Junior high school band contest. All events will be held in Cleveland. Inquiries to Russell V. Morgan (vocal) and J. Leon Ruddick (instrumental), Board of Education, Cleveland.

Oklahoma. Oklahoma Interscholastic Vocal Contest, May 5-6, Oklahoma A. & M. College, Stillwater. Sponsored by the Oklahoma Board of Control. (C-VE-VS) For information write to Boh. Makovsky, Department of Music, Oklahoma A. & M. College.

South Carolina. Some time in April at Winthrop College, Rock Hill. Sponsored by Winthrop College. (B-O-C-VE-IE-VS-IS) Write to Walter Roberts, Winthrop College, Rock Hill.

Texas. South Texas Music Contest. Instrumental events, March 18-19; Vocal events, March 25-26. Texas College of Arts and Industries, Kingsville. Sponsored by the College of Arts and Industries. (B-O-C-VE-IE-VS-IS) Write to Paul M. Riley, Texas College of Arts and Industries, Kingsville.

Texas. West Texas School Band and Orchestra Contest, date and place not yet decided. Sponsored by the Western Division of the Texas School Band and Orchestra Association. (B-O-IE-IS) Address correspondence to Russell Shrader, Sweetwater.

Virginia. Virginia High School Competitive Music Festival, April 28-29, Richmond. Sponsored by Virginia Education Association and the Richmond News Leader. (B-O-C-VE-IE-VS-IS) Inquiries to Walter C. Mercer, Chairman, City School Board Office, Richmond, or Luther A. Richman, Executive Secretary, State Board of Education Office, Richmond.

West Virginia. West Virginia State High School Band Festival, first week in May, Huntington. Sponsored by the West Virginia School Bandmasters Association. (B-IE-IS) Inquiries to Harold B. Leighty, 1009—6th Avenue, St. Albans.

Region 3 Clinic, Urbana, January 6-7, 1938. Ralph E. Rush, Chairman of the Board of Control of Region 3, National School Band Association, announces that the first annual clinic of this region will be held at University of Illinois, January 6-7, with the cooperation of Director A. A. Harding, Assistant Director Mark Hindsley, and the University Bands. Further announcement in the next Journal.

Region Nine Music Competition-Festival. Sponsored by the National School Band, Orchestra, and Choral Associations, Region Nine Music Competition-Festival will be held in Omaha, Nebraska, May 12, 13, 14, 1938. Among the official judges, guest conductors, and contest officials will be A. R. McAllister, president of the National Band Association; David T. Lawson, chairman of the Regional Board; Max T. Krone, conductor of Northwestern University Choirs; Noble Cain, conductor of the Chicago A Cappella Choir; Harold Bachman, conductor of the University of Chicago Bands; William D. Revelli, conductor of the University of Michigan Bands; George Dasch, conductor of orchestras in Chicago; Adam P. Lesinsky, president of the National Orchestra Association; Mabelle Glenn, executive chairman of the National School Vocal Association. Homer W. Anderson, superintendent of schools of Omaha, and Lytton S. Davis, director of music education in the Omaha public schools, are local hosts.

A folder giving general information and selective lists is obtainable from Regional Chairman David T. Lawson, Topeka, Kansas.

Region No. 1, N. S. B. A. and N. S. O. A. A meeting of instrumental directors of the Northwest was held at the time of the Northwest Conference at Portland, Oregon, on March 29, 1937. At that time, plans were discussed for the organization of the Region No. 1 band and orchestra contest. Andrew Loney, LaGrande, Oregon, was selected as state chairman for Oregon. A state band contest has been held in Oregon for many years, and the directors have a strong organization. Charles Cutts, Billings, Montana, was appointed temporary chairman for Montana. He has a big job ahead of him, because for the last few years Montana has not held a state contest. The geographic barriers of Idaho discourage a state contest. So at present an attempt is being made to organize a Northern Idaho Contest. The Southern section of Idaho has indicated a desire to join Region No. 10. On October 23 a meeting was held in Seattle to organize an Eastern and West-

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ern Washington Contest under the guidance of Wallace Hannah, Bremerton, Washington, temporary chairman.

Many factors have tended to discourage contests in the Northwest Region but we are hopeful that a definite organization of school music directors will bring about a successful Regional contest. I know that the Regional plan

of contests will do much to improve the standards of music in the great Northwest.—Louis G. Wersen, Chairman, Region No. 1.

Enid, Oklahoma. April 7-8-9, 1938, are the dates announced for the sixth Tri-State Band Festival, sponsored by Phillips University Band and Enid Chamber of Commerce.

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Book and Music Reviews

Suriname Folk-Lore

THIS massive work from the Columbia University Press [1937, pp. 790, \$5.00], which is the twenty-seventh of Columbia University's contributions to anthropology, is the result of the extensive research labors of Melville J. and Frances S. Herskovits. In collecting the notes on the culture of the Paramaribo Negroes, as well as the stories, riddles, proverbs, songs, and other data that have gone into the compilation of this important volume, the authors spent the summer months of 1928 and 1929 in field work among the coastal and Bush-Negroes of the upper Suriname River in Dutch Guiana, South America. Concerning the manner of collecting the data, relevant details are given in the notes introducing each chapter.

The section of the book which is devoted to more than 250 Negro songs, both secular and religious, will be of especial interest to students of primitive music in general, as well as to all those interested in the origin of American Negro music. Accompanying these songs are analyses of the various tonal structures—the work of M. Kolinski, who is responsible for the transcriptions and the musicological analyses throughout.

In this music, the chief scale formations are (1) the "penta-type"—the tones employed lying within a section of five tones from cycles of fifths; (2) the "hexa-type"—tones lying within a section of six tones from cycles of fifths; and (3) the "hepta-type"—tones within a section of seven tones from cycles of fifths. The different modes are distinguished by the position of the key tone, thus: do-, re-, mi-, fa-, sol-, la-, and si-modes, depending on the predominating key tones. The limited occurrence, melodically, of half tones in this music is noted, and the tonal range, melodic movement, and combinations of intervals, as well as the formal structure peculiar to it, are discussed.

Although the principal musical instruments are shown to be drums, with especial reference to the Apinti, the Tuma, and the Agida types, other instruments such as the rattle and the triangle are used. All drums are made from hollowed-out logs. Aside from their musical significance, tradition assigns to them a three-fold power of "summoning the gods and spirits of ancestors to appear, of articulating the messages of these supernatural beings when they arrive, and of sending them back to their habitats at the end of each ceremony." Specialization in drumming is restricted to men, although women occasionally play the lesser instruments.

According to the authors, the New World experiences of these Negroes have been such as to preserve in the interior of South America an archaic African culture, the greatest single outside influence discernible being in the language, which consists of a Portuguese-English base with a good portion of African words, a sprinkling of French, Dutch, and Indian—all these expressed in an African idiom, with African speech cadences and rhythms. The songs, stories, proverbs, and riddles are given in their language, "taki, taki," phonetically spelled, accompanied with translations in almost every instance.

The aloofness of the Bush-Negroes toward the White man's civilization was manifested in their reluctance to give the texts of songs after they had sung

them into the phonograph. Further adding to the difficulties of the authors, the singers oftentimes misnamed the songs they had sung, thus necessitating a thorough check on all the songs, which was accomplished by the authors in playing and replaying them to villagers in different localities. The prevailing attitude of the Negroes may be expressed by two proverbs often heard. One is, "White man's magic is not black man's magic," and the other, "There are men on the upper river, and there are men on the lower river, too."

Extensive bibliographical references to other published materials make it simple for the student to analyze the relationship between the culture of the Negroes of West Africa, of the West Indies, and of the United States, using this collection as an aid in collating the relationship.

The book offers much interesting reading. It contains twenty-seven illustrations and seven figures. —J. M. T.

Music Appreciation, Its History and

Technics. By Percy Scholes, edited for American readers by Will Earhart. (M. Witmark & Sons, New York, \$4.00). In the large and constantly growing literature on music appreciation this book is unique and should therefore find a quick and hearty welcome. It is neither a "methods" book nor an abstract study of any phase of the field—the two general types into which other books on the subject fall. Rather, this is a history of the appreciation movement in general, and an analysis of the problems and of the various means which have been employed in the attempt to solve those problems. Its five main divisions are devoted successively to the history of the appreciation idea; the alleged case against appreciation; the true philosophy of appreciative teaching; details of principles and procedures, and description of experiments and experiences in various types of schools.

Dr. Scholes is so well known in America, both as author and as lecturer, that he needs no introduction to readers of this Journal. His long years of active crusading for the appreciation movement in Great Britain, and his intimate connections with the movement in this country, have made him exactly the right person to write a book of this particular kind. That he has done it thoroughly and skillfully, and that the result will be of great help to all teachers in and students of the field, is apparent on the first reading of the book.

Far from the least valuable part of the work is Dr. Earhart's introduction to the American edition, which appeals to this reviewer as the most concise, inclusive, and trustworthy brief statement of the whole philosophy of appreciative teaching that has appeared in print anywhere. These twelve pages should be read by every teacher in the field, and should be frequently reread, as a basis for self-evaluation and self-orientation to ideals from which the routine of daily teaching can all too easily lead one away.—Paul J. Weaver.

Survey of Chamber Music. By Rosario Mazzeo. [Cundy Bettoney Co., Inc., Boston, 1937, pp. 16.] This survey is especially for small groups, the listings including duets, trios, quartets, quintets, and sextets. Although principally for players of wood-wind instruments, there is some material listed for combinations of strings and wood winds. The compiler, Mr. Mazzeo, is clarinetist of the Boston Symphony Orchestra.

Songs and Pictures

THE series by Robert Foresman [American Book Company] consists of seven books—A Child's Book, 64 cents; First Book, 72 cents; Second Book, 76 cents; Third Book, 80 cents; Fourth Book, 80 cents; Fifth Book, \$1.08; Sixth Book, \$1.12—designed to cover the work from the primary grades through high school. The song material is a repetition of that used in the Foresman Series published in 1925, '26, '28, and '32 and is exceptionally good throughout the series. Nearly one half the songs are folk songs representing some 43 countries. The composed songs are excerpts from the works of composers from Palestrina to the present time. Melodies by Praetorius, Gluck, Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, Tchaikowsky and other masters are found throughout the series. Not only has the music been chosen carefully, but thought has been given to the selection of text material. About one half of the songs in each book have accompaniments.

In the first five books all technical problems are incidental to the songs. In the Fifth Book, which is to be used in junior high school, the songs are arranged in order of difficulty, and problems are introduced sequentially. The Sixth Book furnishes material for both beginning and advanced classes and especial attention has been given to the young bass voice. There are both alphabetical and topical indexes in each book, and the Fifth and Sixth Books contain a glossary of common musical terms. The books are attractively bound.

As this new series is based upon integration of music and art, many beautiful pictures are found in each book. The pictures, which are masterpieces, have been chosen carefully with the idea of both supplementing the music lesson and developing art appreciation.

A Child's Book is to be used in the primary grades. Quoting from the Foreword, the publishers make this statement: "The beginning book is to be placed in the children's hands during the first years of school music." The book contains 72 songs, of which 47 are folk songs and singing games and 25 are composed songs. With the exception of a few songs which are very simple and could be used for the introduction of sight reading, the book is made up of rote material. The pictures in this book are: George Washington, Stuart; Dancing in a Ring, Thomas; Spring, Mauve; and The Adoration of the Kings, Breughel.

The First Book, although not designated for a certain grade, could be used very satisfactorily in the third grade. It contains 98 songs, 52 folk songs and 46 composed songs. The selections are not marked in regard to note or rote, but there are some 30 songs which are simple enough for sight reading. Ten different keys are employed, but one third of the songs are written in the key of G. Three songs have an optional second part. Six pictures form the art collection: Portrait of a Girl, Renoir; Fairies Court, Woodward; The Mill at Wyk, Ruysdael; The Mother, de Hooch; The Singing Boys, Hals; and The Boy Columbus, Whiting.

The Second Book contains material of a difficulty that could be used in the fourth grade. There are 111 songs, of which 51 are folk songs and 60 are composed songs. As in the previous books, neither rote nor note songs are indicated, but about one half of them are simple

(Continued on page 65)

The Language of the Baton. By Adolf Schmid. (G. Schirmer, Inc., New York, 1937, pp. vii + 123, \$3.00.) A thorough elementary treatise on the techniques of conducting, presented in a brief, concise manner. A short chapter on the history of the baton and a longer discussion of the methods of conducting cadenzas and recitatives distinguish this book from works of like nature. Thirteen illustrations of conducting movements enhance the value of the book for the young conductor. Most valuable, however, are the more than one hundred excerpts from standard compositions, each of which is thoroughly described from the conductor's viewpoint. One feature of the book which deserves particular mention and which is unique in books of this type is the presentation of beat diagrams for each measure or larger unit of many of the excerpts. For all the excerpts, the author has presented a beat diagram for those measures or units which he considers particularly difficult to conduct. This method of analysis should prove most valuable to anyone beginning the art of conducting.

Although the book is primarily a treatise on orchestral conducting, there are many fundamental principles discussed which are general enough to be useful to all conductors. The musical excerpts are very well chosen and represent a wide range of the literature.

An attractive and durable binding, together with large print and professional layout, makes this volume a valuable asset to elementary classes in conducting. The author announces in the conclusion the contents of a second volume which should prove even more interesting than the present volume.—Archie N. Jones.

The Band on Parade. By Raymond Dvorak. (C. Fischer, \$2.00, cloth cover.) Drill masters and drum majors will welcome this addition to the scant information now available on how to develop and train the marching band. Every department of this phase of band work is treated carefully and thoroughly in this book.

Chapter one on musical performance emphasizes a phase of band work which is many times neglected in the marching units. The idea that everybody sees and that few people hear is doomed to pass out of existence, if band leaders follow the advice given in this chapter. An extremely high standard of musical performance is held up which should call attention not only to the formation being made on the field but to the musical background as well. The paragraph on "Sousa style," although not entirely new, brings home again the opportunity of standardizing and making more musical renditions of the favorite works of the "March King."

Chapter two gives the author's plan for placing the various instruments throughout the ranks of the band. There are suggested line-ups for several standard-sized bands. In each of these groups a careful balance of instruments is outlined which brings out the importance of balance in the marching unit. Time was when school bands with a tuba, bass drum, and solo cornet player could toot and beat and nothing was said about it. But now, careful work on the part of some band leaders makes it much more difficult for this type of band to get by. The cuts showing the various instruments and players at the carry, play, and rest positions are very good and can be used to help the appearance of most bands, if adopted throughout the band uniformly. The section treating the color guard should clarify the proper use of this section.

It would be a good assignment for every drum major to have to read the chapter on the drum major and the drum before appearing again in public. A careful following of the suggestions

given here would place marching bands and their leaders on a much higher level in the eyes of most people. The paragraph directed to drummers contains much food for thought.

In chapter five on band maneuvers, there are charts and cuts for developing greater precision and care in the execution of marching movements. All the necessary signals used by the drum major for both marching and playing are treated in detail in this section. "Planning Special Maneuvers" and the following chapter carry valuable suggestions for those seeking new ideas for a football parade. Mr. Dvorak's wealth of practical experience makes the advice concerning entry to the field, flag raising, maneuvers without signals, and many other allied subjects especially valuable. The charts and explanations are all detailed and very clear. Anyone new at this phase of band work will find herein many models to follow.

Philip Burman's chapter on twirling the baton is another valuable contribution. The various twirls are carefully explained and charted so that a beginner could learn twirling by careful reading and practice. On the concluding pages is found a fine list of appropriate music for "the band on parade."—Ralph E. Rush.

The Scholes Music Handbook. By Percy Scholes, edited for American readers by Will Earhart. (M. Witmark & Sons, New York, \$1.50). This is a small 100-page reference book giving the meaning and pronunciation of the technical words commonly found in concert programs and program notes. Unlike most books of the kind, subjects are grouped into chapters rather than treated from a strictly alphabetical standpoint; for instance, words dealing with such technical matters as scales, intervals, and chords are grouped in Chapter I, words dealing with forms and styles in Chapter IV, etc. This gives the author the great advantage of progressive discussion within a given chapter, at the saving of much space and at the gain of much clarity. A general index of terms at the beginning of the book gives the reader quick access to whatever type of information he may desire.

For the concertgoer, the radio listener and the not-very-far-advanced student, the book is an admirable one. Advanced students will quickly become conscious of the omission of many terms, an omission due to the limitations of the field the author chose to cover. Of course these very omissions make the book the more useful to the readers for whom it was primarily intended.

Nowhere better than in this book does Dr. Scholes exhibit his uncanny skill for saying things neatly and in a way which is easily understood by the person devoid of technical background.—Paul J. Weaver.

INSTRUMENTAL METHODS

Twelve Modulatory Studies for the Viola. By Samuel Lifschey. (G. Schirmer, price 75 cents.) Based on the nineteenth of the *Viola Caprices*, Op. 22, by B. Campagnoli, the studies in this 25-page volume are arranged in a series of modulations which take the student through all the keys. Varied bowings and changes in rhythmic figuration are indicated to ensure technical facility. This is by no means a book for beginners, but is rather one for students of some advancement.

Fifteen Etudes and Scales for the Oboe. By Bruno Labate. (C. Fischer, price \$1.00.) For advanced students, the book contains fifteen etudes for the development of precision and accuracy in tone production; the last few pages of the book are devoted to scale and arpeggio work.

The Aeolian String Ensemble Method, Book 2. By George Dasch and Aileen Bennett. (FitzSimons, conductor's score, \$1.00, other books for strings, 60 cents.) For group or individual instruction of students in intermediate stages of advancement. The book contains diversified program materials, much of which is drawn from the works of the masters. Interspersing the work are projects or drills, devised for the mastery of technical difficulties to be encountered in each succeeding composition. The 48-page conductor's score includes a piano part, and it shows the various parts to be complete with bowing and rehearsal markings.

Daily Lip Drills for Trombone, Euphonium, and Tuba. By Elmer Ronka. (C. Fischer, price \$1.25.) A 35-page method containing a chart of the seven positions; a series of exercises for legato and staccato playing; the major and minor scales, and studies in chromatic intervals and arpeggios. Attention is given to the matter of double and triple tonguing. For advanced students, or at least those having had some elementary work.

Elementary Method for Piano Accordion. L. H. McQuestion. (Leo Feist, price 50 cents.) Beginning at the very beginning, this method introduces the student to the staff and to note and rest values. A diagram of the keyboard, together with fingering illustrations, is given, after which there are exercises and scales with an intersprinkling of folk song material arranged for the accordion.

BAND MUSIC

Overture to "Benvenuto Cellini." By Berlioz, arranged by Franz Henning. No. 101, Edwin Franko Goldman Repertory. (G. Schirmer, conductor's three-line score and set of parts complete, \$3.50.) Difficult.

Waltzes from "Die Fledermaus." By Strauss, arranged by Franz Henning. (G. Schirmer, three-line score and parts complete, \$2.50.) No. 96 Edwin Franko Goldman Repertory. Medium in difficulty.

March to the Scaffold from "Symphonie Fantastique." By Berlioz, transcribed by Erik W. G. Leidzén. (C. Fischer, standard \$3.50; concert \$5.00; symphonic \$6.50, all including three-line conductor's score.) Performing time, 5 minutes. Difficult.

Classiana Band Folio, Volume I. Edited and arranged by J. S. Zamecnik. (Fox, conductor's score \$2.00, each part 50 cents.) Contains ten numbers selected from the works of Grieg, Schumann, Massenet, Tchaikowsky, etc.; suitably arranged for players of medium advancement.

America Swings Band Book. Arranged by Paul Yoder. (Feist, conductor's condensed score, 60 cents; parts each, 35 cents.) Among the tunes contained in this book are: "Runnin' Wild;" "Darktown Strutters' Ball;" "Schnitzelbank," etc.—sixteen in all.

Over There Fantasia. Arranged by Ferde Grofé, scored for band by Erik W. G. Leidzén. (Feist.) The Fantasia includes several tunes of the World War era. The number is medium, tending in spots to be difficult.

The Maid of Asturia Overture. By Benedetto Secchi, arranged by G. Iasilli. (C. Fischer, standard \$3.50; concert \$5.00; symphonic \$6.50, with three-line conductor's score.) Difficult.

Also from Carl Fischer comes (1) *Victoria*, triumphal march, by Eugenio de Teixeira, arranged by Charles J. Roberts. Prices of standard, concert, and symphonic instrumentation are \$3.00, \$4.50, \$5.75. Four-line score. Perform-

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Faith Eternal. By Peter Buys. (Barnhouse, two-line score and parts, \$4.00.) The number is a fantasy based on the tune "The Old Rugged Cross." Performance time, 8 minutes. Medium.

Farandole, from L'Arlésienne Suite No. 2. By Bizet, arranged by G. Iasilli. (C. Fischer, standard \$3.50; concert \$5.00; symphonic \$6.50, all including four-line score.) Performing time, 3-2/3 minutes. Medium.

ORCHESTRA MUSIC

Symphonie Elégiaque. By Tchaikovsky, arranged by Erno Rapee. (C. Fischer; 1st and 2nd movements, Sets A, B, C, each, \$8.50, \$11.00, \$13.25 respectively; 3rd movement, Sets A, B, C, \$4.50, \$5.75, \$7.00.) Belonging to the Fischer American Orchestra Edition, each movement is scored for full orchestra and each is published separately. The work in its original form was for violin, cello, and piano and was known as Trio in A Minor, Op. 50. The three movements are titled (1) "Pezzo Elegiaco;" (2) "Tema con Variazioni;" and (3) "Variazione Finale e Coda." Although the prices given above include scores, separate scores are obtainable for each of three movements: \$3.50 for movements one and two, \$2.00 for movement three. Difficult.

Foster Suite. By Werner Janssen. (Birchard, score \$5.00.) Scored for small orchestra, the 43-page score shows the work to be based on five of the most popular of Foster melodies. The work begins with "Jeanie with the Light Brown Hair" and closes with "Oh, Susannah." Difficult.

The Giant Fugue. Based on the Choral Prelude "We All Believe in One God" by Bach. Transcribed for symphony orchestra by Fabien Sevitky. (Birchard.) Difficult.

Pinocchio. By Ernest Toch. (Associated, Sets A, B, C, including score, \$5.75, \$8.75, \$10.25.) Based on the legendary figure in Italian folk lore of that name, Pinocchio is an overture, requiring 7 minutes for performance. Score, separately priced \$2.50; extra strings, 25 cents. Difficult.

Perpetual Motion. By Carl Bohm, arranged by Merle J. Isaac. (FitzSimons, FO \$1.50, SO \$1.00, piano-conductor 30 cents, extra parts 20 cents.) Of medium difficulty.

ENSEMBLE MUSIC

Stringed Instruments

Ballade for String Quartet. By Alfred Pochon. (C. Fischer, \$1.00.) A three-page composition, melodious in character. Some double stopping, mainly in second violin and viola parts; some two against three note groupings, requiring the abilities of advanced players for effective performance.

Mountain Sunset. By Earl McCoy. (C. Fischer, 75 cents.) For violin quartet or string ensemble with piano accompaniment, viola, cello, and bass parts ad libitum. Ballad type. Medium.

Gingham Books, No. IV. By Maai Bang. (G. Schirmer, \$1.00 complete, extra parts 20 cents.) Arranged for four violins and piano, this book contains eleven selections from folk song and classic literature in easy arrangements for students in intermediate stages of advancement. The book includes full score, with fingering and bowing marks.

Ten Folk Songs and Dances. By Wesley G. Sontag. (G. Schirmer, \$1.00, extra parts 10 cents.) Arranged for four violins with piano accompaniment, cello part optional. Full score and parts give fingering and bowing marks. Easy.

Liist Fantasie. Arranged by William B. Coburn. (Belwin.) For four violins, solo, A, B, and C, or viola ad libitum, with piano accompaniment. Based on themes from "Les Preludes" and "Liebestraum," No. 3. Difficult.

Rimsky-Korsakow Fantasie. Arranged by William Coburn. (Belwin.) For four violins, piano accompaniment, viola ad libitum. Based on "Dance of the Buffoons," "Hymn to the Sun," "Song of India," etc. Difficult.

Tschaikowsky Fantasie. (Belwin.) For four violins, piano accompaniment, viola ad libitum. Based on themes from symphonies No. 5 and 6, "Waltz of the Flowers," "None but the Lonely Heart." Difficult.

Other Belwin releases for the same string instrumentation are: (1) Strauss Fantasie, based on familiar Viennese waltz themes. Medium in difficulty. (2) Spain Fantasie, based on famed Spanish melodies. Difficult.

Wind Instruments

Suite for Horn Quartet. By N. Tcherepnine, arranged by Isador Philipp. (Associated, score and parts complete \$1.25.) Contains six very interesting and worth-while numbers as follows: (1) Nocturne Prelude; (2) The Hunt; (3) Old German Song; (4) Choral Dance; (5) Popular Russian Song; (6) Choral—diversified, in content and requiring different styles of playing. Medium to difficult.

Suite for Four Horns. By F. H. McKay. (Barnhouse, \$2.00 complete, score and parts.) The Suite contains four short and rather easy numbers.

Other Barnhouse ensembles include: (1) Scherzo for Wood-Wind Quintet. By Gus Guentzel. Four-page score and parts complete, \$1.25. Medium. (2) Three of a Kind, trio for cornets or trombones. By Forrest L. Buchtel. Three-page piano conductor score and parts complete, \$1.00. Rather easy. (3) Interlude, brass quartet. By F. H. McKay. Two-page score and parts complete, \$1.00. Medium.

STRING ORCHESTRA MUSIC

Suite from the Opera "Armide et Renaud." By Jean-Baptiste Lully, selected and edited by Albert Stoessel. (G. Schirmer, score and parts \$2.50, piano ad libitum, extra parts 25 cents.) Contains (1) Overture; (2) Entrée; (3) Menuet; (4) Air; (5) Rondeau. Not difficult. This and the following two numbers are part of the Juilliard Intermediate Series.

Suite from the Opera "Dido and Aeneas." By Henry Purcell, selected and edited by Albert Stoessel. (G. Schirmer, score and parts \$3.50, piano ad libitum, extra parts 35 cents.) Contains (1) Overture; (2) The Triumphant Dance; (3) Chorus: With Drooping Wings; (4) The Witches' Dance; (5) Sailors' Hornpipe. Not difficult.

Toccata and Bergamasca. By Frescobaldi, selected and edited by Albert Stoessel. (G. Schirmer, score and parts \$2.50, organ ad libitum, extra parts 25 cents.) Not difficult.

In modo d'un Marcia. From the Quintet for Piano and Strings, Op. 44, by Robert Schumann, transcribed by A. Walter Kramer. (G. Schirmer, score and parts \$2.50, extra parts 30 cents.) Difficult.

Song without Words. Oscar Rasbach, arranged by Louis Hintze. (G. Schirmer, score and parts \$1.25, extra parts 20 cents.) A short and melodious number, comparatively easy.

Folk Song Album. By Alfred Pochon. (C. Fischer, string quartet, including bass part ad libitum, but no full score, \$2.00; extra parts 40 cents.) Suitable for string orchestra, as well as for string quartet. Contains 14 folk songs of various nations. Medium in difficulty.

Sinfonietta. By Paul White. (Elkan-Vogel, 27-page score \$1.00, parts 30 cents.) The three movements are (1) Allegro; (2) Andante; (3) Allegro. There are scale passages, arpeggiations, and double stops in the course of each movement which will require the abilities of advanced players for effective performance. It is rather an elaborate composition.

Come Now, Thou Saviour. By Johann Sebastian Bach, transcribed by Edgar Schenkman. (Galaxy, score and parts \$1.25; score 75 cents; parts 15 cents.) Six-page score with piano ad libitum. Difficult.

PIANO MATERIAL

Twenty Pieces from Bach's Book for His Son Friedemann. Selected and edited by Guy Maler. (J. Fischer, 75 cents.) The selections chosen for inclusion in this 37-page book are several Preludes from the Well-Tempered Clavier and other fascinating pieces which comprised the Clavier Book arranged by Bach for his son, many of them quite unknown until now. None of the Little Preludes and Fugues or the Two- and Three-Part inventions are included. The first pages of the book are devoted to Bach's explanation of embellishments and their application, with his own original fingering.

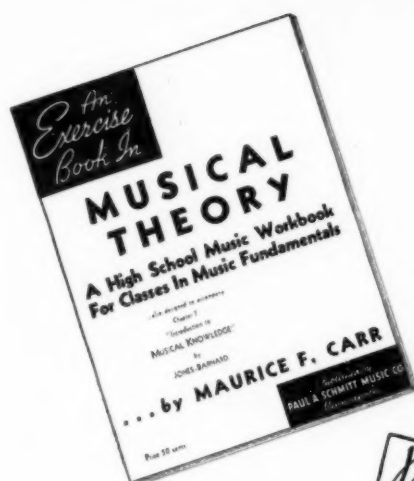
Great Songs Made Simple. By Arthur Wallace Hepner and Jacques Wolfe. (G. Schirmer.) Selected from the works of outstanding composers from the thirteenth century to the nineteenth inclusive, the book contains twenty-five musical pieces with historical and biographical narratives; the pieces are in easy arrangements suitable for young pianists or for adult beginners. Beginning with a song from Adam de la Hale's "Robin and Marion," known as the first comic opera, the pieces comprise the songs of some of the early Italian writers, those of Purcell, Gluck, Bach, Handel, Haydn, Mozart, Beethoven, Brahms, Tchaikowsky, Franck, Grieg, etc. The authors recommend the volume as an aid in "combining music history, music appreciation, and practical application at the piano keyboard" in class or individual instruction.

Kindergarten Class Book. By Ada Richter. (Presser, \$1.00.) The book is subtitled "A Piano Approach for Little Tots." It is intended for the very young beginner from four to six years of age. The author uses "Goldilocks and the Three Bears" as the foundation story. The story is told in words, music, and in pictures. The pictures accompanying each of the 29 lessons may be colored by the children. Although words are given with the music for the purpose of telling the story, the author stresses the fact that this is not a singing method. It is a very simple method, however, the pieces being written in the key of C throughout and no piece progressing beyond the five-finger position. The last ten pages of the 72-page book

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Among the new releases just received from this firm are: S.A.T.B.—(1) The Swan, by Saint-Saens, concert version by Noble Cain. Violin, cello, piano solo, or two pianos with voices humming soft "oh" accompaniment. Nineteen pages. Medium difficult. No. 81006, 18 cents. (2) Windy Nights, by Noble Cain. Text from "A Child's Garden of Verses," by Robert Louis Stevenson. With "who" and "mm" wind effects. A cappella. Medium. No. 81065, 16 cents. (3) Dance, My Comrades, Richard Bennett, arranged by Wallingford Riegger. A lively Russian dance song. Medium. Piano accompaniment. No. 81058, 15 cents. (4) Jesu, Joy of Man's Desiring, by Bach, edited and arranged by Wallingford Riegger. From Cantata 147. Medium. No. 84137, 15 cents. (5) As Torrents in Summer, by Elgar, edited by Noble Cain. From the cantata "King Olaf," poem by Longfellow. Medium. No. 81068, 12 cents. (6) Carmencita, Mexican folk song, arranged by Wallingford Riegger. A spirited waltz with piano accompaniment. Eleven pages. Easy range of voice parts. No. 81070, 16 cents. (7) Armenian Canticle of Thanksgiving, from the Armenian ritual, freely arranged by Harvey Gaul. With solo tenor in the role of Deacon Precentor. An interesting number. A cappella. Difficult.

Women's Voices. Echo Song, Orlando di Lasso, arranged by Gerald Wilfring Gore for double chorus. A cappella. Easy range of parts. Medium difficult. No. 83098, 15 cents.

T.T.B.B. (1) Down Among the Canebrakes, by Stephen Foster, arranged by Wallingford Riegger. A cappella. Some solos with humming accompaniment. Low Bass E. Medium. No. 82083, 15 cents. (2) Gentle Annie, by Stephen Foster, arranged by Riegger. Optional tenor solo. With or without accompaniment. Medium. No. 82090, 15 cents. (3) Carmencita, Mexican folk song, arranged by Riegger. A spirited waltz with lively piano accompaniment. Easy range of voice parts. No. 82091, 15 cents.

CANTATAS AND CHORAL CYCLES

Songs of Conquest. By Harl McDonald. (Elkan-Vogel, 60 cents.) This is a cycle for mixed chorus, with text by Phelps Putnam. There are four choruses in the cycle as follows: (1) The breadth and extent of man's empire; (2) A complaint against the bitterness of solitude; (3) A declaration for increase of understanding among the peoples of the world; (4) The exaltation of man in his migrations and in surmounting natural barriers. Mr. McDonald is a contemporary American composer who writes in the modern idiom, and who writes well. High soprano B-flat, other parts medium. Medium to difficult. Piano accompaniment ad libitum.

Memories of Vienna. By Karl Stark. (Sam Fox, piano score and voice parts, 40 cents.) A cycle of Viennese waltzes with lyrical settings by Alice Mattulath. For mixed voices with piano accompaniment. It may be performed with combination of voices and orchestra; orchestra only; voices and piano accompaniment, or by voices with small instrumental ensemble. Conductor score and orchestra parts available. Medium.

Miserere. Johann Adolf Hasse, edited by Hugo Leichtentritt. (G. Schirmer, 50 cents.) Text Psalm LI, in Latin and English. For four women's voices, soli and in chorus, with piano accompani-

ment. The work is divided into six parts or choruses. The piano score with parts is 56 pages in length. String orchestra parts are obtainable on rental. Difficult.

The Christ Child. By C. B. Hawley, arranged by Rob Roy Peery. (John Church, vocal score 75 cents; words, \$2.00 per hundred.) For three- and four-part women's voices with soli and organ accompaniment. A 63-page score. Medium.

Pageant of the Christ Child. Text compiled and music composed by G. Darlington Richards. (H. W. Gray, \$1.25). Contains 15 musical numbers, including a prologue for solo baritone, choruses for mixed voices, solos for soprano and tenor, and accompanied narratives requiring a reader. The title page of this 48-page work bears the inscription, "As performed in Saint James' Church, New York." The material is medium to difficult. Complete directions are given for presentation.

MISCELLANEOUS

Later Renaissance Motets. Compiled and edited by Matthew Nathanael Lundquist. (Hall & McCreary, 75 cents a copy; 2 or more 67 cents each.) Contains 16 distinctive examples of contrapuntal music in its purest form. For mixed voices. English texts. Medium. Short biographical sketches are given of the composers among whom are Johann Walther, Ludwig Senfl, Gallus Dressler, Orlando di Lasso, etc.

Hymns and Anthems for Treble Choirs. Compiled and edited by J. C. Wohlfell. (Hall & McCreary, 1 to 11 copies, 20 cents each; 12 or more, \$2.16 a dozen.) Comprises 21 familiar songs and some not so familiar, among them: Awake, My Heart by Johann Crueger; Lord, We Come Before Thee Now by Weber; Open Now Thy Gates of Beauty by Johann Neander, and several original compositions by the editor, etc. Very Easy.

Sing! Compiled and edited by David Stevens and Peter W. Dykema. (Birchard, complete with accompaniment 25 cents.) For school, home, and community singing. Contains more than 150 favorite, standard, and popular numbers. Special features include a Gilbert and Sullivan section, many of the less familiar Foster melodies, and several modern part songs hitherto not available. A 144-page booklet.

The Birchard Two-Part Choir. Book Two. Compiled and arranged by Harry L. Harts. (Birchard, 75 cents.) Contains 15 anthems by famous composers, from Bach to Gretchaninoff. For either junior or adult choirs, or combined choirs. Spiral binding.

The Story of Verdi's Aida. Retold by Angela Diller. (G. Schirmer, 75 cents.) Fifty-one excerpts from the opera intersperse the story in a 44-page book. The work should be useful for music appreciation classes and study clubs.

The World of Music. (Ginn and Company.) (1) "Piano Accompaniments" for "Listen and Sing," "Tuning Up," and "Rhythms and Rimes." This 219-page book, 9 x 12 in size, with spiral binding, is actually three books in one. It contains all the material published in the aforementioned books, complete with accompaniment. The songs—more than 300 in number—are for unison singing in the grades one to four; the persons responsible for the accompaniments have kept them within the same grade of easiness. The three books in the "World of Music" series represented in this volume, and the three books in the volume described in the paragraph below, were reviewed in the May, 1936, issue of the Journal.

(2) "Piano Accompaniments" for "Songs of Many Lands," "Blending Voices," and "Tunes and Harmonies." This is also three books in one. Containing the songs published in the three books just mentioned, this 259-page book, also 9 x 12 with spiral binding, lists about 200 songs in unison, two-, and three-part arrangements, complete with easy piano accompaniments. The books combined in this volume are for grades four to six.

Since the previously published review obviates further critical analysis of this series, the reviewer's comments here are limited to a general consideration of the two volumes, which reveal the following points which the two books have in common: They are made up predominantly of folk songs from many lands but contain also several songs by composers of past eras, as well as a few by contemporary Americans. Three alphabetical indexes, with double page numbering in each book of "Piano Accompaniments," make reference to the various books an easy matter. The editors are Mabelle Glenn, Helen S. Leavitt, Victor F. Rebmann, and Earl L. Baker.

Songs and Pictures (Continued from page 55)

enough to read. Sharp and flat chromatics occur in several songs. Rhythmic patterns are made up of the quarter note beat, the equally divided beat and the unequally divided beat. Six-eighth measure is used in several of the more difficult songs. The favorite keys are F and G; usually two or three songs in the same key are grouped together. There are twelve two-part songs. The pictures included are: The Piano Exercise, Renoir; Spring, Millet; The Blue Vase, Cezanne; Nor'easter, Honer; Martin van Nieuwenhaven, Memling; and Details from the Singing Gallery, della Robbia.

The Third Book can be used in the fifth grade. It contains 127 songs which are divided equally between folk and composed songs. There are no suggestions given as to which are to be used for rote singing or for sight reading. While technical problems are incidental, about the same ones are found here as in books of the same grade in other series. Chromatics are employed; songs in the minor mode, and six-eighth, nine-eighth, and eight-eighth measures are used. There are 42 two-part songs and four three-part songs (three of them have an optional third part). The pictures in this book are: St. George and the Dragon, Raphael; The Angelus, Millet; Plowing, Bonheur; Blindman's Buff, Goya; The Wave, Waugh; and Abraham Lincoln, Saint-Gaudens.

The Fourth Book does not indicate in which grade it is to be used, but the difficulty of material suggests the sixth grade. There are 125 songs, of which 72 are composed songs and 53 folk songs. They are divided into unison, two-part, and three-part. The dotted eighth and sixteenth notes and four sixteenth notes to a beat are found in several songs, but as in the preceding books, rhythmic patterns are incidental to the songs. The pictures in this book have been carefully chosen. They are: The Jester, Hals; Winter, Breughel; The Song of the Lark, Breton; The Fifer, Manet; Landscape, Corot; and Peace and Plenty, Inness.

The Fifth Book is designed for upper grades and junior high school. There are 105 composed songs and 67 folk songs. There is considerable variety in the collection and the songs are arranged for unison, two-part, and three-part unchanged voices; unison for bass; two-part and three-part unchanged voices with optional bass; and two-part and three-part with bass. Usually the songs on opposite pages are in the same key. The Sistine Madonna, Raphael; The Dance of the Nymphs, Corot; Land-

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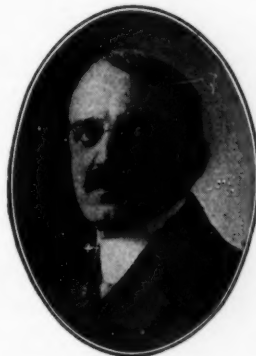
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scape with Kitchen Gardens, van Gogh; The Haywain, Constable; A Tulip Field Near Leyden, Monet; and Winter, Rockwell Kent, form the art collection.

The Sixth Book is to be used in high school. It contains 172 songs, 78 of them being folk songs and 94 composed and arranged songs. They are divided into unison; two-part and three-part for unchanged voices; three-part with optional bass; and 104 are arranged for soprano, alto, tenor, and bass. The harmony of the four parts is good and the range is not too wide for young voices. The pictures chosen for this book are: Sunflowers, van Gogh; Woman Reading, Vermeer; Summer, Brueghel; Dance of Spring, von Stuck; and Tillers of the Sea, Ryder.

Whether or not this series will be satisfying as a basal text depends solely upon the "camp" to which the director of music belongs. If he, or she, is of the opinion that problems should be

incidental to song material through the grades, then the series will meet the demands, as great care has been exercised in the choice of compositions. If, on the other hand, the director feels that there are problems which should be presented as such at each grade level and that these problems should be presented sequentially according to their difficulty in both rote and sight reading songs, then the series will be better for supplementary use. There are many beautiful songs in each book that will enrich the musical experience of children.

From the standpoint of integration in this series, the reviewer sees not only a fine one between music and art, but she recognizes the splendid possibilities of one between music and geography through the wide variety of folk songs. The collection of folk songs deserves especial commendation.—Grace V. Willson.

Phonograph Record Reviews

PAUL J. WEAVER

OF the many releases which have been examined during the late spring and summer, two types are covered in the following paragraphs: recordings of major works (mostly album sets) and recordings of popular music (mostly dance music). For lack of space, the reviews of single recordings are postponed until our next issue, in which will also be mentioned some of the major works necessarily omitted from this listing.

It is interesting to note that the major releases cover the entire field from early classicism to current modernism. It is interesting, too, to find that Bach, Beethoven, and Mozart seem to be "best sellers." The nearest competitors are Brahms, Chopin, Sibelius, and Tschalkowsky, with two releases each. One work is released for each of the others: Dvorák, Handel, Hindemith, Respighi, Rieti, Schumann, Strauss, and Walton.

MAJOR WORKS.

Bach: Concerto No. 1, in A Minor; played by Menuhin with Enesco conducting the Paris Symphony; Victor 14370-1. Great music, a thoroughly fine recording of an inspired performance.

Bach: Italian Concerto; played by Wanda Landowska, harpsichordist; Victor 14232-3. A "must" for every good library. This should be compared with Cumpson's piano recording for Columbia, for an understanding of the music as Bach heard it himself. The second record is filled out with two little Preludes in C Major and a short Prelude and Fugue in C Minor.

Bach: Passacaglia in C Minor, arranged by Pochon; played by the Stradivarius String Quartet; Columbia set X-72. The arrangement is skillfully made, and the performance is a fine one. But one feels that this great organ music loses much in the process of reduction for the chamber ensemble. It is best in its original form, for organ; it is next best in the Stokowski orchestral arrangement.

Bach: Partita No. 2, in C Minor; played by Yella Pessl, harpsichordist; Columbia set X-74. Another "must"; and this one should be compared with Samuel's piano recording for Columbia. Fortunately both Columbia and Victor are helping us understand the really great artistic possibilities of the Clavier.

Beethoven: Quartet in E Minor, Op. 59 No. 2; played by the Budapest String Quartet; Victor set M-340. Very fine from all standpoints. This is the first recording of the work in recent years, and should replace all others.

Beethoven: "Moonlight" Sonata, in C Sharp Minor, Op. 27 No. 2; played by Paderewski; Victor set M-349. An enormously sensitive interpretation of the work. Some may disagree with the liberties taken with the rhythm of the middle movement, but they will have to admit that the result is a unification of mood which few pianists have achieved. The set is filled out with a performance of the Paderewski Minuet in G Major, to the published version of which a short but brilliant ending is here added.

Beethoven: Sonata in E Minor, Op. 90; played by the Dutch pianist, Egon Petri; Columbia set X-71. This is not so fine as the Schnabel performance in the Beethoven Society set; but the latter is available only in a limited subscription edition.

Beethoven: Cello Sonata in C Major, Op. 102 No. 1; played by Pablo Casals and Mieczyslaw Horszowski; Victor 14366-7. This fine work from Beethoven's last period is rarely to be heard, which makes this fine performance of it doubly welcome.

Beethoven: Symphony No. 8, in F Major, Op. 93; played by the Vienna Philharmonic Orchestra under Weingartner; Columbia set 292. This is Weingartner's third recording of the work by Columbia, and the best of any available recording.

Brahms: Piano Quartet No. 2, in A Major, Op. 26; played by Rudolph Serkin and three member of the Busch String Quartet—Adolph Busch, Karl Doktor and Herman Busch; Victor set M-346. The first recording (and a very fine one) of this fascinating work. The second movement is superlatively beautiful; and in many parts the work has quite the atmosphere of the Hungarian Dances.

Brahms: Symphony No. 3, in F Major, Op. 90; played by the Vienna Philharmonic Orchestra under Walter; Victor set M-341. Disappointing, both as to performance and recording. A completely satisfying record of this music is yet to come.

Catalonian Missa pro Defunctis; sung by the University of Pennsylvania Choral Society under Harl McDonald; Victor 14277-8. This amazing music has only recently been made available by the Spanish Republican government from the closely guarded treasures of the Escalon of the ancient Benedictine monastery of Montserrat in Catalonia. The composer is not known; the music was probably written late in the sixteenth or early in the seventeenth century. It is polyphonic, but less in-

tricately so than most of the music of the Catholic Church in the period, giving a sense of definite harmonic solidity. Mr. McDonald says that the vocal parts have been redistributed and in some cases transposed for the sake of effectiveness of performance with a chorus of mixed voices. This is enormously to be regretted; the music should be made available in its original form; music of this type inevitably suffers from any sort of change, and is of value and interest only in its original state. One question, too, the interpretation of parts of the work; at times it is so forcefully dramatic as to seem quite outside the tradition for ecclesiastic music of this period. But in spite of regrets and questions, every serious student of music will welcome this recording and will study it carefully.

Chopin: Piano Music; played by Moriz Rosenthal; Victor set M-338. This legendary hero of the keyboard is amazing today, when he has passed the three-quarters-of-a-century mark. His highly poetic and finely sensitive interpretations could well serve as models for younger concert pianists. The set of records includes two Nocturnes, two Mazurkas, two Waltzes, three Polonaises and the Liszt arrangement of the Chant Polonaise No. 1, Op. 74.

Chopin: Polonaises; played by Arthur Rubinstein; Victor set M-353. In a sense this is Chopin's most important music, for it is one of the direct ancestors of the whole nationalistic movement in the art. Mr. Rubinstein has a fine sense of the style of this music, his interpretation nicely combining power and delicacy of treatment. In addition to the seven numbered Polonaises, the set includes the Grande Polonaise, Op. 22, and the Andante Spianato of the same opus.

Dvorák: Slavonic Dances; played by the Czech Philharmonic Orchestra under Vaclav Talich; Victor set M-345. This set of ten-inch records contains eight of the dances in Op. 46 and Op. 72, supplementing the longer dances from the same sources which were recently issued as set M-310. It is fine to have the entire series available in such complete Hungarian-to-the-core homogeneity.

Delius: Sea Drift, Over the Hills and Far Away, and In a Summer Garden; Beecham conducting the London Philharmonic and the London Select Choir, with John Brownlee, baritone; Columbia set 290. This will be a "must" album for almost every library in the country. Recently issued in England as a subscription set (the second such devoted to Delius), Columbia wisely lists it as a regularly obtainable album in this country. The music is among Delius' best, very beautiful music which will undoubtedly gain in recognition as the composer's position becomes more universally recognized. The performances are excellent, and the recording fine.

Debussy: Songs; Maggie Teyte, soprano, and Alfred Cortot, pianist; Victor set M-322. This is a stunning album; fourteen songs played and sung with great artistry, the first real opportunity for record fans to know this important side of the work of the great French impressionist. The sort of records one wants to live with!

Flagstad in Song; Victor set M-342. This is about the finest album of miscellaneous songs that has ever been issued, combining Flagstad's superb voice and artistry, Edwin McArthur's very fine accompanying, and ten songs of superior quality almost none of which have been available in recorded form. Grieg occupies half of the set; the power and beauty of his songs is all too little known in this country. Two Beethoven songs, one by the Scandinavian composer Alnaes, Cyril Scott's Lullaby, and Ernest

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Charles's When I Have Sung My Songs complete the set.

Songs of Stephen Foster; sung by Richard Crooks; Victor set M-354. One of the most irritating and deeply disappointing albums of songs released in many a day. Mr. Crooks is not well adapted to this music. Mr. LaForge at the piano dolls things up tragically. Mr. Colicchio's banjo could be very effective in Oh Susanna and De Campdown Races, and almost is. A quartet called The Baladeers has a gorgeous time barbershopping, but makes one shudder. Amazingly bad taste predominates the entire set. This reviewer agrees completely with John Tasker Howard's comment on Old Folks At Home (p. 195, Stephen Foster, America's Troubadour): "One need but listen to the countless distortions of Foster's song... to realize that it should never be taken from

its simple setting—that reharmonization falls to enrich it, and merely makes a gaudy chromo out of a simple, truthful pen and ink drawing."

Handel: Concerto No. 6, in B Flat Major, for Harpsichord and Orchestra; played by Mme. Roesgen-Champion with Coppola conducting an unnamed orchestra; Victor 4363-4. This music is written in the style of the concerto grosso, with alternating passages for solo instrument and orchestra. When the harpsichord joins with the orchestra, it is pretty badly drowned out. The second record contains the Sarabande and Gigue from the same composer's Harpsichord Suite No. 11.

Hindemith: Sonata for Unaccompanied Viola, Op. 25 No. 2; played by the composer; Columbia 17083-4-5-D. A perfectly fascinating work by the most im-

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portant contemporary German composer. The third movement is particularly interesting as a fine example of purely melodic music in the modern idiom.

Kreisler: Quartet in A minor; The Kreisler String Quartet; Victor set M-335. Music that is very melodious, very beautiful, warmly romantic with a touch of modernism which is somewhat emphasized by the free style of the work. As a quartet it is open to criticism on the basis of lack of true ensemble construction—it consists almost entirely of first violin solo with string accompaniment. But as played here, this structural peculiarity becomes an asset, for Kreisler the violinist would inevitably dominate any group of four in which he played. The music and the performance combine, in fact, to make this a living example of the very soul of great musical personality. The set also includes a short minuet called Scherzo a la Dittersdorf, another proof of Kreisler's complete at-homeness in the idioms of the older composers. A special word of praise must be added for the splendid performance of the other members of the Quartet: Messrs. Petrie and Primrose, late of the London String Quartet, and Mr. Kennedy, the cellist.

Mozart: Quintet in D Major, K. 593; played by the Pro Arte Quartet with Hobday as the extra violist; Victor set M-350. This is the first available recording of one of Mozart's finest works; superior from every standpoint.

Strauss: Don Juan, Op. 20; played by the London Philharmonic Orchestra under Busch; Victor 11983-4. Much the best available recording of this familiar tone poem.

Tschalkowsky: Symphony No. 6, in B Minor, Op. 74, "Pathétique"; played by the Philadelphia Orchestra under Ormandy; Victor set M-337. This is by all means the best available recording of this familiar symphony, from every standpoint. The recording itself is remarkable from the standpoint of its range of dynamics and faithfulness of tone quality.

Walton: Facade Suite; played by the London Philharmonic Orchestra under the composer; Victor 12034-5. A thoroughly delightful series of semihumorous, semisatirical pieces, one of the most worthy and popular of the lighter orchestral compositions by contemporary Britishers.

POPULAR MUSIC

The use, and usefulness, of so-called popular music in the schools seems to be decidedly on the increase, which is a healthy situation. The recordings mentioned below were issued during the late spring and early summer; later ones will be covered in our next issue. The fact that these below are not hot off the press does not affect their usefulness in the schools; for none are mentioned except those of sufficient musical merit to ensure them against overnight eclipse.

The Fred Astaire and Johnny Green records from Shall We Dance top the list: Brunswick 7855-6-7 (they are considerably better than Green's medley from the same show, 7892). The other topnotchers, from one standpoint or another, are these: Hal Kemp, 7854 (The Love Bug, and Isle of Kitchy-mi-boko); Russ Morgan, 7888 (Merry-go-round Broke Down); Hal Kemp, 7830 (Sweet is the Word for You); and Andre Kostelanetz, 7873 (Mary Had a Little Lamb). This last is about the cleverest arrangement of an old tune that has been heard for years. These are all Brunswick recordings.

The best guitar playing in a long time appears on Brunswick 7885.

For distinctive singing in various manners, try Dorothy Lamour on 7829, Gertrude Niesen on 7818, and particularly Alice Faye on 7821, 7825, 7860 and 7876. All Brunswick.

A number of other Brunswicks should be listed, all of them being runners-up for the "tops" list given above: Kostelanetz, 7874 and 7875; Reisman, 7890, 7831 and 7834; Morgan, 7808, 7814, 7822, 7833, 7845 and 7851; Garber, 7807 and 7850; Kyser 7805, 7819, 7836 and 7846; Hudson-DeLange, 7809 and 7828; and Belasco, 7863.

IN-AND-ABOUT CLUB NEWS

Continued from page 48

group singing. Musical selections were given by Eli Barnett, violinist, and Jennie Heck, vocalist.

One of the main projects of the Club for this year will be the continuation of the radio survey which was begun last year. —BESSIE M. STANCHFIELD, President.

In-and-About Pittsburgh

▲ The first meeting of the Club was held Saturday, October 16, as part of the Western Pennsylvania Education Conference. John Jacob Niles, of Lexington, Kentucky, spoke on American and European folk music and sang a program of southern mountain songs, accompanying himself with two dulcimers of his own construction.

At the meeting of the Music Section of the Education Conference October 15, M. Emmet Wilson, professor of music at Ohio State University, spoke on "Music in Our Overcrowded Life." —PAUL T. BRAUTIGAM, President.

In-and-About Tulsa

▲ The Junior League Tea Room in Tulsa was the scene of the first fall luncheon meeting of the In-and-About Club, which was held Saturday, October 9. Ada Mae Brown, program chairman, was responsible for the program. Pauline Keaton sang several numbers; Mrs.

W. H. Murphy gave a travel talk, and James Waller, accompanied by Dorothy Bowen, directed the group singing.

Luncheons and meetings of the Club will be held regularly the second Saturday of each month. A luncheon, preceding the music section meeting of the Northeastern Oklahoma Education Association, was sponsored by this Club, October 29, in the Topaz Room of the Hotel Tulsa.

The newly elected officers for the ensuing year are: President—Elizabeth Griffith; First Vice-President—Lillian Stapler; Second Vice-President—Golden Blakely; Recording Secretary—Mildred Hughes; Corresponding Secretary—Ruth G. Lewis; Treasurer—Franklin Winders. —RUTH G. LEWIS, Corresponding Secretary.

In-and-About Waterloo

▲ At the first meeting of the Club, September 18, Alpha Mayfield, of Iowa State Teachers College, spoke on the music festivals which she attended in Munich, Bayreuth, and Salzburg last summer. Jean Stevenson, of Waterloo, played a group of piano compositions.

Irene Reese, of Waterloo, is president for the current season, and Minnie E. Starr, of Iowa State Teachers College, is program chairman.—Alpha Mayfield, Publicity Chairman.

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ARMCHAIR GOSSIP

By E. S. B.

ACROSS THE ROAD lies a pleasant field where corn stands ready for husking, in wigwam shocks higher than a man. Against this harvest background stretches an old border fence, its practical purpose now hidden by festoons of glowing vine.

Spreading its mellow autumn richness, the vine wanders in graceful pattern up and down the fence, now rising to entwine an adjacent elm, now stooping to fraternize with weeds.

"That's poison ivy," someone says. But answer comes, "I'm glad the owner doesn't charge me Corot prices for this masterpiece."

ALL who love the fall of the year will enjoy the sentiment expressed by Edward Weeks in a New York daily:

"New Year's Day should rightfully fall on the first of October. That—if ever—is the time of year to turn over a new leaf; to make fine resolutions, to be indeed a changed man. I suspect that more bills are paid in October than any other month; more husbands are considerate of their wives, more women are intent upon improving their minds (and their figures); in short, more ambitions are revived—and all because of the wine-like quality of our American autumn.

"It is a time for good walks and open fires; a time when chestnuts, hard cider and good books are especially palatable; we say to ourselves, 'I'm really going to do some serious reading this fall—good literature—something like Gibbons' *Decline and Fall*, only a little shorter.' Of course I don't say that everyone actually reads such heavy literature, but at least they do intend to—in October."

IGNACE JAN PADEREWSKI has not done badly at minding his p's, whatever may be said of the q's.

With his name for a start, he follows on with pre-eminence as pianist in his day, later noted as patriot and premier of Poland, representative at the Peace Conference, and now prune-grower on the Pacific coast, where he is proprietor over 79 acres of that preposterous pfruit.

Seems ziff he might have raised peaches instead.

FROM the *London Times* comes news of a British citizen—a Deputy Mayor, no less—who was vastly annoyed on a night in August. The Deputy Mayor was engaged in listening to a band concert on the Leas that evening, immersed, so to speak, in resounding waves of tone, when who should clomp in but a deep sea diver attired in his working suit.

The diver's heavy boots made a noise most disturbing to the D. M. and others listening to the music. Complaint was duly made and the offender later fined one pound for annoying persons on a pleasure ground, contrary to local by-law.

There is something decidedly refreshing in the notion of attending a band concert in a deep sea diver's suit, bizarre and irregular though it may be. But one instinctively knows that it would be utterly revolting to Emily Post.

AUTUMN TEMPTATION

The wind,
Temptress,
Beckons; calls.

Each leaf,
Tempted,
Follows; falls.

—F. M. H. (*Line o' Type*).

AT THE Metropolitan Opera House in New York on November 28 Josef Hofmann will give a jubilee concert in celebration of the fiftieth anniversary of his pianistic debut in America at the age of ten. The committee which authored the plan for the event consists of Mrs. Vincent Astor, Dr. Walter Damrosch, Marshall Field, Harry Harkness Flagler, Rawlins Cottonet and David Sarnoff.

Headed by President and Mrs. Franklin D. Roosevelt, the list of sponsors is so impressive as to give the occasion an aspect of civic, national and international as well as artistic importance. Ernest Hutcheson, who is heading the Artists' Committee for the jubilee, states that the list of artist sponsors will be fully as brilliant as the civilian list, and will include most of the outstanding names in the music world.

A colossal event, worthy of the Colossus of the piano who inspired it.

ACCORDING to Commentator John Kennedy, scientists are speculating on the possibility of future wars being fought with a certain new chemical which would put enemy soldiers to sleep, with no ill after effects, instead of shooting and bombing them.

At last there seems to be progress in this business of civilized warfare. No more bloodshed, no more whacking each other about. Just sleep—sweet, sweet sleep. Forward, then, to the siege, men! And no napping between battles.

PRINCESS NATALIE PALEY, daughter of the late Grand Duke Paul of Russia and half-sister of the better known Grand Duchess Marie, has become the wife of John Chapman Wilson, producer for Noel Coward. The Princess has appeared in supporting roles in several moving pictures recently in this country.

HOLLYWOOD subtlety is now and again overpowering. Take the instance of a certain strip-tease (perish the phrase) exponent whose recent entry into films from top-flight burlesque was heralded by a change of name. This, one supposes, was to meet the playful demands of censorship—give the customers the game but not the name.

Since then, advertising bearing the new cognomen bears likewise in parenthesis or other explanatory device, the original well-known name, so that no unpleasant mistake in identity may bungle matters at the box office.

That's pictures, as they say on the west coast.

ANNOUNCEMENT is made that General Motors will furnish the radio public a new form of musical treat this winter. The sponsor of the "Sunday Nights at Carnegie Hall" broadcasts is departing from the practice of presenting distinguished guest artists with a famous symphony orchestra, a type of concert followed for four years.

The new plan involves the formation of a permanent company solely for radio, comprised of songsters selected from the world's finest artists. The membership of this company is now complete for the season, and includes names familiar to the American public—Grace Moore, Maria Jeritza, Helen Jepson, Richard Tauber, Joseph Schmidt, and Donald Dickson.

Two eminent foreign artists have just signed contracts for the season, rounding out the group. Miss Erna Sack, coloratura soprano of the Dresden Opera Company, has been engaged, and also Jussi Björling, youthful leading tenor of the Royal Opera at Stockholm.

The sponsor feels this new idea to be a decided step ahead, and likens the company's future place in radio to that of the Metropolitan Opera in its field. Through this medium it is hoped that important foreign artists will be attracted to the United States, lured by contracts of pleasing duration. "And at the same time," adds the announcement, "we hope to provide means . . . to acknowledge and reward the talents of young American singers who are on their way to fame—as exemplified by Donald Dickson, who is to be a member of our company at its beginning."

The imported coloratura from Dresden is reputed to "sing the highest notes the world has ever known." If there's anything in a name, Miss Erna Sack's notes do indeed come high. Take it away, Erna Sack.

MUCH PUBLICITY is given the half-million dollar home being built in Hawaii by the former Doris Duke, now Mrs. Cromwell, and her husband. Their new abode on the slopes of the Pacific will have no guest room, no separate guest houses such as are sometimes provided by the very wealthy for the shelter of company, and not even, so far as has been learned, a cot to be made up in the parlor.

It is difficult to credit this story. If true, the only conclusion is that heretofore the Cromwells have entertained the wrong people. Obviously they have become soured by guests who left the cap off the toothpaste or coaxed away the cook.

Too bad. Yet there may be many a harassed, embittered hostess who, at the close of a season of plain and fancy hospitality, feels that the Cromwells have something there.

THEY SAY that during the first nine years of living in London, George Bernard Shaw sold writings which brought him a meagre six pounds. Possibly it was then that he decided to let his chin whiskers shift for themselves.

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